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ON PUBLIC VIEW

BEGINNING THURSDAY, FEBRUARY 9TH, 1911

AND CONTINUING UNTIL THE DATE OF SALE

THE VERY VALUABLE

ART PROPERTY

COLLECTED BY THE LATE

ROBERT HOE

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY ORDER OF THE EXECUTORS

AT THE AMERICAN ART GALLERIES

AND

AT MENDELSSOHN HALL

ON THE AFTERNOONS AND EVENINGS STATED
IN THE "ORDER SALE" PRINTED HEREIN

708.1
H67c
V.3

PART III
Water Colors
Drawings
Etchings
Engravings

CATALOGUE

OF THE

Valuable Art Property

COLLECTED BY THE LATE

ROBERT HOE

OF NEW YORK

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY ORDER OF

F. W. H. CRANE AND PHINEAS P. CHEW
EXECUTORS

ON THE AFTERNOONS AND EVENINGS
STATED IN THE "ORDER OF SALE"
HEREIN PRINTED

THE SALE WILL BE CONDUCTED BY MR. THOMAS E. KIRBY
OF THE

AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK
1911

Press of The Lent & Graff Company
137-139 East 25th Street, New York

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CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arises between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money,* if required, *in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk* within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, *and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

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THE AMERICAN ART ASSOCIATION, MANAGERS.

THOMAS E. KIRBY, AUCTIONEER.

WATER COLORS, ORIGINAL DRAWINGS AND SKETCHES

CATALOGUED BY

AUGUST F. JACCACI

AND

AN IMPORTANT COLLECTION OF

ENGRAVINGS AND ETCHINGS

BY THE OLD MASTERS

CATALOGUED BY

FITZ ROY CARRINGTON (MESS. KEPPEL & CO.)

AND

FERDINAND MEDER

TO BE SOLD IN ACCORDANCE WITH THE "ORDER OF SALE" PRINTED ON NEXT PAGE

ORDER OF SALE

EVENING SESSIONS

AT THE AMERICAN ART GALLERIES

6 East 23d Street, Madison Square South, New York

BEGINNING EACH EVENING AT 8.15 O'CLOCK

SATURDAY EVENING, FEBRUARY 18TH, 1911
WATER COLORS AND ORIGINAL DRAWINGS. CATALOGUE NUMBERS 3142 TO 3249, INCLUSIVE.

MONDAY EVENING, FEBRUARY 20TH, 1911
VALUABLE ETCHINGS AND ENGRAVINGS. CATALOGUE NUMBERS 3250 TO 3476, INCLUSIVE.

TUESDAY EVENING, FEBRUARY 21ST, 1911
ETCHINGS AND ENGRAVINGS. CATALOGUE NUMBERS 3477 TO 3735, INCLUSIVE.

WEDNESDAY EVENING, FEBRUARY 22D, 1911
ETCHINGS AND ENGRAVINGS. CATALOGUE NUMBERS 3736 TO 3985, INCLUSIVE.

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FRIDAY EVENING, FEBRUARY 24TH, 1911
ETCHINGS AND ENGRAVINGS. CATALOGUE NUMBERS 4262 TO 4537, INCLUSIVE.

SATURDAY EVENING, FEBRUARY 25TH, 1911
ETCHINGS AND ENGRAVINGS. CATALOGUE NUMBERS 4538 TO 4801, INCLUSIVE.

WATER COLORS AND DRAWINGS

GERMAN RHINISH SCHOOL

3142—Sepia Pen Drawing

Anne and Joachim under the Golden Arch. Middle Sixteenth Century.

Circular, diameter, 8 1-16 *inches.*

JAKOB DE GHEYN, THE ELDER (1565-1625)

DUTCH SCHOOL

3143—Sepia Pen and Wash Drawing

Episode of a siege. Roman period. Signed: "J. Gheyn in. 1591."

Height, 4⅝ *inches; length,* 6½ *inches.*

ANTWERP SCHOOL

3144—Christ Rising from the Tomb

A sepia wash and pen drawing on slightly tinted paper. Late Sixteenth Century.

Height, 7⅞ *inches; width,* 5⅛ *inches.*

RHINISH OR DUTCH SCHOOL

3145—Moses Preparing to Offer a Sacrifice

India ink wash drawing. Seventeenth Century.

Height, 12⅞ *inches; width,* 8¼ *inches.*

WENCESLAUS HOLLAR (1706-1766)

GERMAN SCHOOL

3146—Sepia Pen Drawing with Slight Blue Washes

Sailing boats, in the distance a Dutch town. To the extreme left above the town is written: "Borcht." On the back is the inscription: "Original drawing by W. Hollar. From the Esdaile, Thaine and Wellesley collections. Given me by Mr. Andrews, 1888—R. H."

Height, 3¾ *inches; length,* 6¾ *inches.*

ATTRIBUTED TO ADRIAEN VAN DE VELDE (1635-1672)

DUTCH SCHOOL

3147—A Sheep

Watercolor drawing with white body color, on blue tinted paper.

Height, 4 inches; length, 6 inches.

GERMAN SCHOOL

3148—Perseus and Andromeda

Water and body color on vellum. Late Seventeenth Century.

Height, 7¼ inches; length, 9¾ inches.

JOHANNES VOORHOUT (1647-1720)

DUTCH SCHOOL

3149—Pius Eneus

Wash drawing. Signed: "J. Voorhout. f."

Height, 16¼ inches; width, 12¼ inches.

AFTER H. GOLTZIUS (?)

3150—Triumph of Galatea after Raphael

Red pen drawing with India ink washes. At the bottom is the inscription: "Opus hoc depictum est suis coloribus Rome ad pariotem per Raphaelem d'Urbin, in palatio Augustini Ghigi, et ibidem ab H. Goltzio adnotatim at deinde eri in sculptum. Anno. 1592."

Height, 22 inches; width, 16⅞ inches.

SCHOOL OF RUBENS

3151—Crayon and Sanguine Drawing

Three female figures, one of them seated in a chariot—two cupids in sky.

Height, 16¾ inches; length, 22⅞ inches.

ATTRIBUTED TO KARL SCHRÖDER

GERMAN SCHOOL

3152—Perseus and Andromeda

Pen and wash drawing on slightly tinted paper.

Height, 15⅞ inches; length, 19⅞ inches.

CONRAD MARTIN METZ (1755-1827)

ENGLISH SCHOOL

3153—Ulysses and the Sirens

Crayon drawing on tinted paper with white rehauts. Signed: "C. Metz. Roma 1805."

Height, 15¼ inches; length, 18¾ inches.

SCHOOL OF OVERBECK

GERMAN SCHOOL

3154—The Immaculate Conception

India ink wash drawing to serve for engraving. Nineteenth Century.

Height, 16⅝ *inches; width,* 11⅛ *inches.*

JOS. WERNER

GERMAN SCHOOL

3155—Diana of the Ephesians

India ink wash drawing with white rehauts on bluish paper.

Height, 10 *inches; width,* 7⅞ *inches.*

WILHELM VON KAULBACH (1805-1874)

GERMAN SCHOOL

3156—Charity

Crayon drawing. Signed: "W. Kaulbach 1867."

Height, 68 *inches; width,* 50 *inches.*

E. ROESLER FRANZ

GERMAN SCHOOL

3157—Ruins in the Roman Campagna

Watercolor. Signed: "E. Roesler Franz—Roma." Nineteenth Century.

Height, 14½ *inches; length,* 29⅜ *inches.*

3158—Ruins in the Roman Campagna

Watercolor. Signed: "E. Roesler Franz—Roma." Nineteenth Century.

Height, 12 *inches; length,* 29⅜ *inches.*

ITALIAN

3159—Raphael's St. John the Evangelist

Crayon on tinted paper. Late Eighteenth Century.

Height, 8⅞ *inches; width,* 6⅜ *inches.*

3160—Raphael's Madonna of the Fish

Dark sepia pen and wash drawing. Eighteenth Century.

Height, 10 *inches; width,* 8½ *inches.*

AFTER RUBENS AND LEONARDO DA VINCI

3161—An Episode of a Battle Around a Standard

Drawing (to serve for engraver?) in crayon, chalk, wash and gouache on tinted paper. From the drawing in the Louvre by Rubens, made after Leonardo da Vinci's cartoon of the Battle of Anghieri.

Height, 17¾ *inches; length,* 25⅛ *inches.*

POLIDORO DA CARAVAGGIO (1492-1543)

ROMAN SCHOOL

3162—Biblical Scene

Sepia pen and wash drawing with gouache rehauts on light greenish paper.

Height, 15 *inches; width,* 9⅛ *inches.*

IL GUERCINO (1591-1666)

BOLOGNESE SCHOOL

3163—Cleopatra

Dark sepia pen drawing.

Height, 7½ *inches; width,* 5¼ *inches.*

3164—Venus and Cupid

Dark sepia pen drawing.

Height, 8 3-16 *inches; width,* 7½ *inches.*

AGOSTINO CARRACI (1557-1602)

BOLOGNESE SCHOOL

3165—Saint Distributing Alms in Portico of a Temple

Pen, sanguine and a few white chalk rehauts on bluish paper.

Height, 17¼ *inches; width,* 12 *inches.*

GIOVANNI BENEDETTO CASTIGLIONE (1616-1670)

GENOESE SCHOOL

3166—Adoration of the Magi

In front of the stable, Mary in blue robe holds the Infant Christ. Joseph stands in back of them and all around people kneel before them in adoration. Coming from the city just outside, soldiers and children and many people. All around, on the rocks and grass, the travelers are seated. Angels on the roof of the stable and in the tree. On the back is the inscription "Giovain Benedetto Castiglione ni a Tenes en 1616 most 1670 leleve de Gio Batister Paggi de Gio Andieade Ferrari, Plus

Tard Vandyck on visitant Gines, he favorita de son amitic et De ses Avis." Miniature watercolor on vellum. Signed lower left-hand corner.

Height, 16¾ inches; width, 12¼ inches.

FEDERIGO ZUCCARO (1543-1609)

3167—Christ before Pilatus

Pen drawing with light yellow washes.

Height, 12¾ inches; width, 7 inches.

SCHOOL OF LUCA CAMBIASO

GENOESE SCHOOL

3168—Circumcision of Christ

Pen drawing with light washes. Late Sixteenth Century.

Height, 16¾ inches; width 22½ inches.

SIMONE DA PESARO (?)

3169—Monk Preaching the Crucifixion

Pen and wash drawing.

Height, 11½ inches; width, 7¾ inches.

GIOVANNI DOMENICO TIEPOLO (1727-1804)

VENETIAN SCHOOL

3170—Dryad and Satyrs

Pen and wash drawing. Signed: "Dom Tiepolo ft."

Height, 7⅜ inches; width, 9⅝ inches.

EIGHTEENTH CENTURY ITALIAN SCHOOL

3171—Philosopher Asleep Amongst Ruins

Watercolor in a few tones.

Height, 13¼ inches; width, 8¼ inches.

LATE EIGHTEENTH CENTURY ITALIAN SCHOOL

3172—Warrior Visiting a Painter's Studio

Dark sepia pen and wash drawing. Classical costumes. On the easel, picture of the Three Graces.

Height, 14⅝ inches; width, 11¾ inches.

EARLY NINETEENTH CENTURY ITALIAN SCHOOL

3173—Nymph and Satyr

Wash drawing with gouache rehauts on lightly tinted paper.

Height, 19¼ inches; length, 25⅛ inches.

3174—Nymphs Surprised by a Thunderstorm

Companion to the preceding, No. 3173.

Height, 19¼ inches; length, 25⅛ inches.

GERELLI

MODERN ITALIAN SCHOOL

3175—Nymph and Cupid

Pen with brownish, blue and India ink washes. Signed: "Gerelli."

Height, 10¼ inches; width, 5⅝ inches.

BARTOLOMMEO PINELLI (1781-1835)

ROMAN SCHOOL

3176—The Swing—Neapolitan Peasants

Light watercolor drawing. *Height, 6⅝ inches; length, 9¼ inches.*

AFTER SEBASTIANO DEL PIOMBO

3177—Holy Family

Sepia wash drawing. *Height, 11¼ inches; width, 9 inches.*

GIOVANNI BATTISTA CIPRIANI, R. A. (1727-1785)

3178—Circe and Cupid

Pencil drawing, circular. *Diameter, 3½ inches.*

J. M. W. TURNER (1775-1851)

ENGLISH SCHOOL

3179—Canterbury Gate

(Christchurch Gate, Canterbury ?) Watercolor.

Height, 8⅞ inches; length, 10⅝ inches.

ENGLISH SCHOOL (?) ABOUT 1840

3180—House of Jacques Coeur, Bourges

Watercolor. *Height, 9¼ inches; length, 14½ inches.*

ENGLISH SCHOOL

3181—William Cowper, Author of the Task

India ink wash drawing. Engraver's copy from W. Blake's frontispiece engraving in Hawley's Life.

Height, 8 inches; width, 5¼ inches.

ATTRIBUTED TO BARTOLOZZI, R. A. (1725-1815)

ENGLISH SCHOOL

3182—Study for or from Bartolozzi's Love and Fortune

Drawing in black crayon and sanguine.

Height, 8¼ inches; width, 6½ inches.

3183—Head of a Girl in Profile

Drawing in black crayon and sanguine.

Height, 8¾ inches; width, 6½ inches.

ATTRIBUTED TO FRANCIS WHEATLEY, R. A.

ENGLISH SCHOOL

3184—The Education of Cupid

Largely sepia watercolor, touched up with blue, green and rose. Late Eighteenth Century. Circular.

Diameter, 8¼ inches.

THOMAS STOTHARD, R. A. (1755-1834)

ENGLISH SCHOOL

3185—"John Anderson, My Jo-John"

Watercolor.

Height, 4½ inches; length, 5¾ inches.

3186—Watercolor

So the bargain was struck, with the little God laden,
She joyfully flew in her shrine in the grove,
"Farewell," said the sculptor, "you are not the first maiden
Who came but for Friendship and took away Love."

The watercolor original for the engraving by I. Mitan.

Height, 5¼ inches; length, 6¾ inches.

3187—Watercolor

" One his eye ne'er raised
From the path before him;
T'other idly gaz'd
On each night cloud o'er him.
While I touch, etc., etc."

The watercolor original for the engraving by Ch. Heath.

Height, 5 inches; length, 6⅞ inches.

3188—The Infant

"At first the infant . . ." Illustration for Shakespeare's "As You Like It." Variation of the subject engraved in Stothard's "Seven Ages," published in 1799. Watercolor.

Height, 8⅜ inches; width, 7 inches.

3189—The Justice

"In fair round belly . . ." Illustration for Shakespeare's "As You Like It." Variation of the subject engraved in Stothard's "Seven Ages," published in 1799. Watercolor.

Height, 9¼ inches; width, 6⅝ inches.

3190—"The Babes in the Wood"

Watercolor. On back, "Purchased by R. Hoe, Jr., at sale in London, 1869."

Circular, diameter, 9¾ inches.

3191—"The Jolly Beggars"

Watercolor. Signed: "Th. Stothard, 1791."

Height, 6 inches; length, 9½ inches.

3192—Watercolor

Original of an unidentified illustration. Signed: "Th. Stothard, 1790."

Height, 7½ inches; length, 9½ inches.

3193—"A Triumphal Procession"

Watercolor. Signed: "Th. Stothard, 1791."

Height, 7½ inches; length, 10½ inches.

3194—Watercolor

Scene from Shakespeare (?). Signed: "Th. Stothard, 1792."

Height, 13 inches; length, 17 inches.

HENRY WILLIAM BUNBURY (1750-1811)

ENGLISH SCHOOL

3195—Watercolor

An unidentified scene from Shakespeare, probably the original of an illustration of Boydell's Shakespeare Gallery.

Height, 21⅞ inches; width, 16⅜ inches.

GEORGE CRUIKSHANK (1792-1878)

ENGLISH SCHOOL

3196—October—Battle of Agincourt (Petty France)

Pencil sketch with touches of watercolor. Original design for the Comic Almanac of 1838.

Height, 3¼ inches; length, 4¾ inches.

3197—November—Guys in Council (Guy Fawkes Conspiracy)

Original drawing for the Comic Almanac of 1838. Pendant to the preceding, No. 3196.

Height, 3¼ inches; length, 4⅞ inches.

GEORGE CRUIKSHANK (1792-1878) AND SIR DAVID WILKIE, R. A. (1785-1841)

ENGLISH SCHOOL

3198—Two Drawings in One Frame

Cruikshank: Pen and ink drawing.

Height, 3⅞ inches; length, 6⅛ inches.

Wilkie: "His Majesty George IV at a banquet in Parliament House." Pencil sketch touched with watercolor. Signed: "D. Wilkie, Edinb. 1822."

Height, 5⅛ inches; length, 7⅛ inches.

GEORGE CRUIKSHANK (1792-1878)

ENGLISH SCHOOL

3199—Diploma Drawing (?)

Pencil and pen drawing with washes of color.

Height, 7¾ inches; length, 10¼ inches.

DANIEL COX (1808-1885)

3200—Mountain Landscape

Crayon and watercolor on buff paper.

Height, 9⅛ inches; length, 11½ inches.

J. SKINNER PROUT (1806-1876)

ENGLISH SCHOOL

3201—Coast Scenes

Two sepia drawings in one frame.

Height, 5⅜ inches; length, 7½ inches.

3202—India Ink Drawing

Stormy landscape with mountains on the shores of a lake.

Height, 5¾ inches; length, 7½ inches.

MYLES BIRKET FOSTER (1825-1899)

ENGLISH SCHOOL

3203—Sepia Wash Drawing

A sunny summer landscape showing the bank of a stream shaded by trees with cattle, sheep, and a shepherd and his dog asleep. Signed to the left: "B. Foster."

Height, 5⅞ inches; length, 8⅞ inches.

SAMUEL SHELLEY (1750-1808)

ENGLISH SCHOOL

3204—Jane Shore

Pencil and watercolor. Oval in a square frame.

Height, 5⅝ inches; length, 7¾ inches.

G. H. BOUGHTON, N. A., R. A.

3205—Study for Illustration

Water and body color sketch on light bluish paper.

Height, 13⅝ inches; width, 9½ inches.

3206—Study for Illustration

Of Hawthorne's "Scarlet Letter." Water and body color. Signed: "G. H. B."

Height, 13¼ inches; width, 7¼ inches.

3207—Study for Portrait

Water and body color sketch.

Height, 18¼ inches; width, 13¾ inches.

3208—Watercolor

Study of a figure for the painting "A Tanagra Dance." In the Hoe collection.

Height, 21½ inches; width, 12¾ inches.

CHARLES BENTLEY (1806-1854)

ENGLISH SCHOOL

3209—Watercolor

Landscape, harvest scene with gathering storm.

Height, 7¾ inches; length, 11⅛ inches.

E. G. MULLER

ENGLISH SCHOOL

3210—Watercolor

On the Bath River near Keunsham.

Height, 8¼ inches; length, 13½ inches.

SAMUEL SHELLEY (1750-1808)

ENGLISH SCHOOL

3211—Judith

Sepia pen and ink drawing.

Height, 5½ inches; width, 4 inches.

EARLY NINETEENTH CENTURY ENGLISH SCHOOL

3212—Watercolor

Copy of The Alchemist by David Teniers.

Height, 15 inches; length, 22¼ inches.

MARCUS STONE

MODERN ENGLISH SCHOOL

3213—Oil Sketch

Girl's head in profile. Oval. Signed.

Height, 8⅜ inches; width, 6⅞ inches.

JOHN HENRY MOLE (1814-1886)

ENGLISH SCHOOL

3214—Watercolor

A rocky shore with blue sea, white cloudy sky, and a man and a boy fishing. Signed: "J. H. Mole."

Height, 12 inches; length, 19¾ inches.

MODERN SCHOOL

3215—Watercolor

A Surrey Village.

Height, 9¾ inches; length, 13½ inches.

W. HAINES

ENGLISH SCHOOL

3216—Copy of a Portrait of Henry Howard, Earl of Surrey

Watercolor, miniature style, to serve for engraving. While the inscription on the back states that it is from the original by Holbein, in the collection of the Duke of Dorset, it is the same pose and costume as in the engraving by Cochran (which shows more of the figure and is different in the upper part of background) from "the original by Titian in the collection of the Duke of Norfolk at Arundel Castle," in Lodge's Portraits, vol. i, No. 15. Inscribed on bottom: "Drawn by W. Haines, Apr., 1814."

Height, 8⅞ inches; width, 7⅛ inches.

ATTRIBUTED TO JEAN BAPTISTE DE CHAMPAIGNE (1631-1681)

FRENCH SCHOOL

3217—Head of a Young Man

Crayon and sanguine drawing on tinted paper. Inscription: "Jean Baptiste de Champaigne, 1648."

Height, 10¼ *inches; width,* 7 *inches.*

SCHOOL OF EUSTACHE LESUEUR

FRENCH SCHOOL

3218—Young Man and Monks

Sanguine drawing. Seventeenth Century.

Width, 16½ *inches; width,* 12¾ *inches.*

STYLE OF BOUCHER

FRENCH SCHOOL

3219—Pastoral Scene

India ink and red wash drawing on tinted paper. Eighteenth Century.

Height, 10½ *inches; length,* 15 *inches.*

3220—Allegory

(Has been attributed to Eisen.) Sepia pen and wash drawing with red washes. Eighteenth Century.

Height, 8½ *inches; length,* 11¼ *inches.*

NINETEENTH CENTURY FRENCH SCHOOL

3221—Crayon and Pastel Drawing

Copy after Boucher.

Height, 14⅞ *inches; width,* 9¾ *inches.*

FRANÇOIS BOUCHER (1703-1770)

3222—Two Allegorical Subjects

(In one frame.) Sanguine drawings.

Each, height, 14 *inches; width,* 9¼ *inches.*

ATTRIBUTED TO JEAN HONORÉ FRAGONARD

3223—Nude Woman Reclining

Sanguine drawing.

Height, 11¾ *inches; length,* 16⅝ *inches.*

NINETEENTH CENTURY FRENCH SCHOOL

3224—Venus and Cupid

Crayon drawing. Copy of an Eighteenth Century original.

Height, 6⅞ *inches; length,* 9⅜ *inches.*

LE BARBIER L'AÎNE (1738-1826)

FRENCH SCHOOL

3225—Allegory

Apollo shedding his gifts on city and country. Sepia pen and wash drawing.

Height, 14 *inches; width,* 10⅝ *inches.*

MARIE SUZANNE ROSLIN (1735-1772)

FRENCH SCHOOL

3226—Pastel

Portrait head of François Boucher.

Height, 11⅜ *inches; width,* 9 *inches.*

EIGHTEENTH CENTURY FRENCH SCHOOL

3227—Head of a Girl

Crayon, sanguine and white chalk drawing, on tinted paper.

Height, 11 *inches; width,* 9⅛ *inches.*

PIERRE PRUDHON (1758-1823)

FRENCH SCHOOL

3228—L'Amour Vainqueur

Pencil drawing. From the Baron Roger's collection. Signed.

Height, 9⅜ *inches; width,* 12⅜ *inches.*

NINETEENTH CENTURY FRENCH SCHOOL

3229—Portrait

Copy after an Eighteenth Century portrait by Largillière. Painted on vellum in body color, miniature style.

Height, 14 *inches; width,* 10½ *inches.*

AFTER PRUDHON

FRENCH SCHOOL

3230—Head of a Woman

Estompe drawing. Oval.

Height, 19 *inches; width,* 16 *inches.*

EARLY NINETEENTH CENTURY

FRENCH SCHOOL

3231—JUSTICE AND RELIGION OFFERING THE THRONE TO LOUIS XVIII

Sepia wash drawing.

Height, 8½ *inches; width,* 6¾ *inches.*

JEAN ALAUX (1786-1864)

FRENCH SCHOOL

3232—PENCIL DRAWING

Scene in the studio of a Roman artist at work on a painting of the Three Graces. Evidently a sketch for a large drawing. Pencil drawing with a few gouache touches on tinted paper.

Height, 14 *inches; width,* 17⅞ *inches.*

PAUL MARTIN

3233—A FARMHOUSE INTERIOR

Watercolor. Signed.

Height, 5 inches; length, 7¼ *inches.*

EARLY NINETEENTH CENTURY

3234—IRIS

Watercolor. Study for ceiling decoration. Circular.

Diameter, 4⅜ *inches.*

MIDDLE NINETEENTH CENTURY

FRENCH SCHOOL

3235—PENCIL SKETCH

Eighteenth Century subject. Pencil sketch touched with watercolor.

Height, 10⅜ *inches; width,* 7⅝ *inches.*

G. DAVID

FRENCH SCHOOL

3236—WATERCOLOR

Bibliophile at a bouquiniste on a Paris quai. Signed: "G. David."

Height, 13 *inches; width,* 10⅛ *inches.*

JEAN LOUIS HAMON (1821-1874)

FRENCH SCHOOL

3237—WOMEN AND CHILDREN

Watercolor. Signed: "Hamon."

Height, 16 1-7 *inches; width,* 11 1-7 *inches.*

ÉDOUARD DE BEAUMONT (?—1888)

FRENCH SCHOOL

3238—Monde trop léger

Pencil drawing with watercolor touches on tinted paper. Signed: "Ed. de Beaumont."

Height, 5¾ inches; length, 8 inches.

CHARLES ÉMILE NATTIER (1800-1868)

FRENCH SCHOOL

3239—"Vénus Désarmant L'Amour," and

"Vénus Intruisant L'Amour

Two crayon, sanguine, white chalk and gouache drawings on blue paper.

Diameter of each, 8¼ inches.

MAXIME LALANNE (1827-1886)

FRENCH SCHOOL

3240—The Pont Neuf, Paris

Pencil drawing. Envoy: "A Madame Cadart Lalanne."

Height, 5½ inches; length, 9 inches.

V. FEUCHOT

FRENCH SCHOOL

3241—Personage in Sixteenth Century Costume

Water and body color. Signed.

Height, 12¼ inches; width, 5¼ inches.

ÉMILE A. LESSORE

FRENCH SCHOOL

3242—Children Playing

Landscape background. Water and body color. Signed: "E. Lessore."

Height, 8¾ inches; length, 12⅝ inches.

FELICIEN ROPS (1833-1898)

FRENCH SCHOOL

3243—Pastel

Women holding a puppet representing man, from whom a shower of gold pieces are falling. Signed: "Felicien Rops—1877."

Height, 22¾ inches; width, 15¾ inches.

EARLY NINETEENTH CENTURY

3244—Watercolor

An author (Moliere?) reading before Louis XIV and his court. Racine reading before Louis XIV and the Demoiselles de St. Cyr (?).

H. VERNET

FRENCH SCHOOL

3245—Watercolor

Telling a story in which Louis XIV and a lady (Mademoiselle de la Valiere?) are the chief protagonists. Signed: "H. Vernet."

Height, from 10¼ *inches to* 11 *inches; width from* 14¼ *to* 14⅞ *inches.*

AD. LALAUZE

FRENCH SCHOOL

3246—Originals for Illustrations

Body and watercolors. Signed.

Height, 5 *inches; width,* 4 *inches.*

GASTON GÉRARD

FRENCH SCHOOL

3247—Portrait Head of a Young Man

Watercolor. Signed and dated "1879."

L. C. VOIGHT

3248—The Jumel House, New York

Watercolor. Signed: "L. C. Voight."

Height, 10⅝ *inches; length,* 16 *inches.*

3249—Watercolor

Wharf with boats at dock (New York?). Signed: "L. C. Voight."

Height, 10½ *inches; length,* 14¾ *inches.*

THE GRAPHIC ARTS

ENGRAVINGS AND ETCHINGS BY THE OLD MASTERS

ALDEGREVER, HEINRICH

3250—Eve Handing Adam the Apple
Bartsch, vol. viii, pp. 363-364. No. 3. From a set of six. "The History of Adam and Eve." Bartsch, 1-6. Apparently a reversed copy with the date of 1541 instead of 1540.

Adam—Eve
Bartsch, vol. viii, p. 365. Nos. 11 and 12.

Three pieces. One lot.

3251—The History of Susannah
Bartsch, vol. viii, p. 371. Nos. 30-33. A fine even set.

Four pieces. One lot.

3252—Stoning of the Elders
Bartsch, 33. From the set "History of Susannah." Fine impression from the Collection Brüsaber.

The Annunciation
Bartsch, 38.

Two pieces; one lot.

3253—The Same
Bartsch, vol. viii, p. 373. No. 38.

The Nativity
Bartsch, vol. viii, pp. 373-374. No. 39. Both very fine.

Three pieces. One lot.

3254—The Parable of Dives and Lazarus
Bartsch, vol. viii, pp. 376-378. Nos. 44-48. From the Fontaine and William Bell Scott collections.

Five pieces. One lot.

3255—Christ Crucified
Bartsch, vol. viii, p. 379. No. 49.

The Virgin Standing on a Crescent
Bartsch, vol. viii. pp. 379-380. No. 50.

The Virgin Seated. 1533
Bartsch, vol. viii, p. 380. No. 52.

Three pieces. One lot.

3256—Titus Manlius Having His Own Son Executed
Bartsch, vol. viii, p. 388. No. 72.

The Cruel Father
Bartsch, vol. viii, p. 388. No. 73.

Two pieces. One lot

3257—The Labors of Hercules
Bartsch, vol. viii, pp. 391-393. Nos. 83-95.

Thirteen pieces. One lot.

3258—Thisbe
Bartsch, vol. viii, p. 395. No. 102.

The Saviour Victorious
Bartsch, vol. viii, p. 398. No. 116. From a set called "Divers Allegorical Figures." Bartsch, 102-116.

Idleness
Bartsch, vol. viii, p. 402. No. 130. From a set called "Virtues and Vices." Bartsch, 117-130.

A Lansquenet
Bartsch, vol. viii, p. 451. No. 3. Wrongly attributed to Aldegrever.

Wedding Dancers
Bartsch, vol. viii, p. 410. No. 161. Mounted and stained.

Five pieces. One lot.

3259—Albert von der Helle
Bartsch, vol. viii, p. 418. No. 186. From the Mary J. Morgan collection.

3260—Portrait of the Engraver
By himself. Bartsch, vol. viii, p. 419. No. 188.

Another Portrait of the Engraver
Engraved by Hendrik Hondius.

Two pieces; one lot.

ALMELOVEEN, JAN

3261—The Portraits of Pope Clemens X and Gosbert Voet
Bartsch, vol. i, pp. 303-304. No. 37. Rare.

ALTDORFER, ALBRECHT

3262—The Repose in Egypt
Bartsch, vol. viii, p. 43. No. 5. From the von Tucher collection.

The Virgin and St. Ann
Bartsch, vol. viii, p. 46. No. 14.

Two pieces; one lot.

3263—Two Satyrs Fighting for the Possession of a Nymph
Bartsch, vol. viii, pp. 54-55. No. 38.

3264—Goblet with a Cover
Bartsch, vol. viii, p. 70. No. 81.

Double Goblet
Bartsch, vol. viii, p. 71. No. 85. Both from the von Nagler and Berlin Museum collections.

Two pieces; one lot.

AMMAN, JOST

3265—The Emperor with His Nobility and Counsellors
Bartsch, vol. ix, p. 361. No. 13. Also eleven similar plates by Amman or his pupils.

Twelve pieces; one lot.

BARY, HENDRIK

3266—Woman Emptying a Pot Out of a Window
After F. Mieris. Andresen, vol. i, p. 75. No. 2. Second state, before the address. Fine impression.

BEGA (BEGYN), CORNELIS

3267—The Three Men Drinking
Dutuit, vol. iv, p. 24. No. 29. First state, the outline for a higher cap of the man seated on a barrel is plainly visible. Very fine and rare.

3268—The Same
First state. The outline of the high cap is not so plainly visible. Very rare.

The Same
Second state. The outline has disappeared and the shadows are dense.

Two pieces; one lot.

3269—The Cabaret
Dutuit, vol. iv, p. 27. No. 35. Second state, with "I. Covens et C. Mortier excudit" in the left lower corner.

BEHAM, BARTHEL

3270—The Rape of Helena
Bartsch, vol. viii, p. 89. No. 13. (See also No. 3275 of this catalogue, copy of the same print by his brother, Hans Sebald.)

Vignette with Four Cupids and a Chimera
Bartsch, vol. viii, pp. 108-109. No. 59.

Two pieces; one lot.

BEHAM, HANS SEBALD

3271—Adam and Eve
G. Pauli, p. 23. No. 7 (Bartsch, 6). Third state. Showing four sets of lines in the deepest shadows of the background surrounding Eve.

The Expulsion from Paradise
Pauli, pp. 24-25. No. 8 (Bartsch, 7). Second state. Two sets of lines are shading the background between the right and the left leg of Eve. From the Jan Wussin collection.

Two pieces; one lot.

3272—Adam and Eve
Pauli, 7 (Bartsch, 6). In the fourth state. A set of horizontal lines is covering the entire background around Eve.

Expulsion from Paradise
Pauli, 8 (Bartsch, 7). Second state.

Two pieces; one lot.

3273—Job and His Friends
Pauli, p. 32. No. 17 (Bartsch, 16). First state. Before the grass on top of the ruined arch.

The Prodigal Guarding the Pigs
Pauli, pp. 51-52. No. 37 (Bartsch, 35). Fine early impression.

Two pieces; one lot.

3274—The Virgin with the Pear
(The upper part is a reversed copy of Dürer's Bartsch 41.) Pauli, p. 33. No. 19 (Bartsch, 18). Laid down.

Dido
(Partly a copy of Marc Antinio's Venus, Bartsch, 297.) Pauli, p. 95. No. 84 (Bartsch 80). Second state. The plate is reduced from 130x97 mm. to 119x90 mm.

Two pieces; one lot.

3275—Achilles and Hector
Pauli, p. 86. No. 72 (Bartsch, 68).

Rape of Helena
Pauli, pp. 86-87. No. 73 (Bartsch, 70). First state. The background around the head of Helena is formed by horizontal lines only. There are no dots above the tablet with the word "Helenæ."
Both very fine impressions; rare. (See also No. 3270 of this catalogue; the original after which H. S. Beham copied.)

Two pieces; one lot.

3276—Emperor Trajan and the Widow

Pauli, pp. 96-97. No. 86 (Bartsch, 82). Third state. The boots of the warrior furthest to the left bear some crosshatching.

Dido

(Partly a copy of Marc Antonio's Venus, Bartsch 297). Pauli, p. 95. No. 84 (Bartsch, 80). Second state. The plate is reduced from 130x97 mm. to 119x90 mm.

Two pieces; one lot.

3277—The Labors of Hercules

(Pauli, 98-109. Nos. 100 and 104 are missing.)

1. Hercules Fighting the Centaurs

Pauli, pp. 105-106. No. 98 (Bartsch, 96). First state. Only two sets of lines cover the background and form the shadow of the left feet of the centaur in the foreground.

2. Hercules Killing the Nemean Lion

Pauli, p. 107. No. 99 (Bartsch, 106). Second state. The shadow of the club is formed by three sets of lines and the club itself has crosshatchings.

4. Hercules Carrying the Columns of Gades

Pauli, pp. 108-109. No. 101 (Bartsch, 103). Third state. The vertical lines below the monogram are of from 3-5 mm. in length, and on the tower in the background appears a flagpole.

5. Hercules Killing Cacus

Pauli, pp. 109-110. No. 102 (Bartsch, 104). Fourth state. The left thigh of Hercules is completely covered with a set of curved lines.

6. Hercules Killing Antaeus

Pauli, pp. 110-111. No. 103 (Bartsch, 105). First state. Before the grass on the rock, to the right next to Hercules, and before the horizon line, between the rock and the tree.

8. Hercules Fighting the Trojans

Pauli, pp. 112-113. No. 105 (Bartsch, 101). Third state. The rock below the "s" of "Hercules" and the following "M" is covered with oblique lines, and not with dots only.

9. Hercules Killing Nessus

Pauli, pp. 113-114. No. 106 (Bartsch, 97). Fourth state. The shadow thrown by the right foot of Hercules consists of three sets of lines, horizontal lines cover the portion of the sky between the right arm and the body of Hercules, and the entire trunk of the big tree next to him is covered with scale-like short lines.

10. Hercules Carrying Off Iole
Pauli, pp. 114-115. No. 107 (Bartsch, 99). Second state. The background around the man fighting with a fish has a third (oblique) set of lines, while the foreground in its lightest parts is still without dots.

11. Lichas Delivers to Hercules the Nessus Shirt
Pauli, pp. 115-116. No. 108 (Bartsch, 98). First state. Before the crosshatchings on the right sleeve.

12. Death of Hercules
Pauli, p. 116. No. 109 (Bartsch, 107). First state. The stone above the monogram tablet and the club of Philoctetes show no crosshatching.

Ten pieces; one lot.

3278—Leda
Pauli, pp. 119-120. No. 114 (Bartsch, 112). Second state. Before the third set of lines on the rock above the head of Leda. From the Mariette and Galichon collections.

3279—Fortuna
Pauli, pp. 149-151. No. 143 (Bartsch, 140). Second state. Before the fourth set of lines on the part of the skirt, which covers part of the globe.

3280—The Impossible
Pauli, pp. 153-155. No. 146 (Bartsch, 145). Fifth state. An additional set of diagonal lines is laid over the set already there.

Death and the Three Nude Women
Pauli, pp. 160-161. No. 152 (Bartsch, 151). Third state. A third set of short lines added on the right shoulder of the woman seen from the back.

Two pieces; one lot.

3281—The Guard of the Powder Barrels
Pauli, pp. 200-201. No. 200 (Bartsch, 197). First state. The smoke over the burning town is evenly dark. Before the vertical lines on the left leg of the guard. From the collection of the "Hamburger Kunsthalle."

3282—A Lansquenet
Etching on iron. Pauli, p. 206. No. 206 (Bartsch, 203). Very rare.

3283—Head of a Man

Pauli, pp. 220-221. No. 220 (Bartsch, 219). Third state. Showing a third set of lines on the cheek and under the chin.

3284—Two Genii Holding a Mask

Pauli, pp. 229-30. No. 232 (Bartsch, 228). Second state. The right hand of the genie to the left is covered with horizontal lines.

3285—The Same

Pauli, 232 (Bartsch, 228). Second state. Slight defects in three corners.

The Ornament with the Mask

Pauli, pp. 232-33. No. 235 (Bartsch, 231). First state. Before the ground was entirely covered with dots.

Two pieces; one lot.

3286—The Genie with the Alphabet

Pauli, pp. 230-231. No. 233 (Bartsch, 229). Third state. Under the left wing a new set of strong, diagonal lines is added, so that there are now four sets.

The Little Fool

Pauli, pp. 231-232. No. 234 (Bartsch, 230). Second state. The background is shaded with a third set of lines.

Two pieces; one lot.

3287—Ornament with Two Genii Riding on Chimeras

Pauli, pp. 236-237. No. 241 (Bartsch, 236). Fourth state. A set of vertical lines is added to the background, visible between the body of the genie to the left and the back of the chimera.

Triumphal Procession of Children

Pauli, p. 238. No. 242 (Bartsch, 237).

Two pieces; one lot.

3288—Ornament with an Eagle and Two Genii

Pauli, pp. 226-227. No. 228 (Bartsch, 224). First state. The background is shaded with two sets of lines only, and before the cross-hatchings on the left leg of the genie to the left.

Ornament with a Female Demon

Pauli, pp. 228-229. No. 230 (Bartsch, 226). First state. Only two sets of lines are shading the background.

Ornament with the Armor between Two Genii

Pauli, p. 229. No. 231 (Bartsch, 227). First state. Only two sets of lines are shading the background.

Three pieces; one lot.

3289—The Planets

Pauli, p. 449. Nos. 1364-1370 (Bartsch, vol. viii, pp. 229-30. No. 5). Wrongfully attributed to H. S. Beham.

No. 1. Saturn, Pauli, 1364.

No. 4. Sol, Pauli, 1367.

No. 7. Luna, Pauli, 1370.

No. 4 is stained and slightly defective.

Three pieces; one lot.

BERGHEM, NICOLAS

3290—The Watering Place with a Cow Drinking

Dutuit, vol. iv, pp. 30-31. No. 1. Third state. The inscription: "N. Berghem, f.. 1680," has been changed, but before L. Schenck's address was added. From the collection de Brach and Peoli.

3291—The Same

Dutuit, 1. Third state. From the Peoli collection.

3292—Crossing the Brook

Dutuit, vol. iv, p. 27. No. 12 bis. Second state. With the name of the engraver. From the Peoli collection.

Also Four Etchings after His Compositions

By C. de Visscher and Dancker Danckerts.

Five pieces; one lot.

BINK, JACOB

3293—Eve

Bartsch, vol. viii, pp. 260-261. No. 2. A copy with some changes of H. S. Beham's plate Bartsch 4.

Hercules and Nessus

Bartsch, vol. viii, p. 276. No. 49.

Two pieces; one lot.

3294—Dagger Sheath

Bartsch, vol. viii, p. 292. No. 88.

BLOEMAERT, ABRAHAM

3295—A Set of 30 Painter-etchings of Beggars and Other Figures

Plates 2, 9, 10 and 14 missing. Bound in full red Russia, gilt top.

BLOEMAERT, CORNELIS

3296—Madonna with Crown and Sceptre on a Crescent

After Abraham Bloemaert. From the Fountaine Walker collection.

The Holy Family: Joseph Holding a Pair of Spectacles
After Annibale Carracci. Andresen, vol. i, p. 136. No. 3. First state. Before Rubeis' address. From the Julian Marshall collection.

Sta. Martina
After Berettino, engraved by Giov. Batt. Bonacina. Andresen, vol. 1, p. 153. No. 1.

Three pieces; one lot.

3297—Antiochus, Scipio, Minerva and Diana
After P. Berettino.

Liberalitas
After A. Bloemaert.

Daphne
Proof before all letters.

Six pieces; one lot.

BOL, FERDINAND

3298—The Woman with a Pear
Dutuit, vol. iv, p. 63. No. 16. Fine impression with 10 mm. margin. Framed.

BOLSWERT, BOËTIUS À.

3299—The Feast under a Tree
After David Vinckenbooms.

BONASONE, GIULIO

3300—Portrait of Michael Angelo Buonarotti
Bartsch, vol. xv, pp. 170-171. No. 345. Good old impression, before the plate was worn.

Portrait of Raphaël
(It is believed to be Bonasone's own portrait.) Bartsch, vol. xv, pp. 171-172. No. 347.

Two pieces; one lot.

BOTH, JAN

3301—The Four Upright Landscapes
Dutuit, 1-4.

1. La Femme montée sur le mulet
   Dutuit, vol. iv, pp. 73-74. No. 1. Fourth state. Before Matham's address was removed.
2. Le Chariot attelé de boeufs
   Dutuit, vol. iv, pp. 74-75. No. 2. Fourth state. Same as above.

3. Le Grand arbre

Dutuit, vol. iv, p. 75. No. 3. Third state. Same as above (4th).

4. Les deux Mulets

Dutuit, vol. iv, pp. 75-76. No. 4. Third state. Same as above.

Four pieces; one lot.

3302—Another Impression of Dutuit, 3

Third state. Matham's address has been taken out.

Le Trajet

Dutuit, p. 77. No. 7. Fourth state. With Both's name in the lower margin.

Landscape with a Man Leading a Pack Mule

Not described by Bartsch, Weigel or Dutuit. Pure etching, with a memorandum in the handwriting of H. F. Sewall.

Three pieces; one lot.

CALLOT, JACQUES

3303—The Crown of Thorns

Meaume, pp. 40-41. No. 15. First state. The plate is unfinished.

The Holy Family at Table

Meaume, vol. i, p. 62. No. 65. Second state. With Silvestre's address.

Eleven Plates of the Beggars

Meaume, vol. ii, pp. 328-334. No. 685-709. Nos. 686, 688, 695, 696, 700-704, 706, 707. First states. Before the numbers.

Landing of Troops

Enclosed in a cartouche.

Fourteen pieces; one lot.

CANTARINI, SIMONE

3304—Repose in Egypt

Bartsch, vol. xix, pp. 122-124. No. 2. Second state. With "G. Renus. in. et fec." Also counterproof.

The Same

Bartsch, vol. xix, p. 124. No. 3. First state. Before Reni's name. All from the Peoli collection.

Three pieces; one lot.

3305—Another Impression of Bartsch, 3

First state.

A Counterproof

Of the second state.

Repose in Egypt
Bartsch, vol. xix, p. 125. No. 4.

The Same
Bartsch, vol. xix, pp. 125-126. No. 5. All from the Peoli collection.
Four pieces; one lot.

3306—Another Impression of Bartsch, 5

Repose in Egypt
Bartsch, vol. xix, p. 126. No. 6.

The Same
Bartsch, vol. xix, p. 126, copy.

The Holy Family
Bartsch, vol. xix, pp. 127-128. No. 9.

The Same
Bartsch, vol. xix. No. 9, counterproof.

The Same
Bartsch, vol. xix, pp. 128-129. No. 10. First state. Before any inscriptions.

The Same
Bartsch, vol. xix, pp. 128-129. No. 10. Second state.
All from the Peoli collection.
Seven pieces; one lot.

3307—St. Sebastian
Bartsch, vol. xix, p. 136. No. 24.

The Same
Bartsch, vol. xix, p. 136. Copy.

St. Benedict Driving Out the Demon
Bartsch, xix, p. 138. No. 27. Before Rossi's address.

The Same
With Rossi's address. From the Peoli collection.

Venus and Adonis
Bartsch, vol. xix, p. 143. No. 33.

The Same
Bartsch, vol. xix, p. 143. No. 33. Counterproof.

Fortuna
Bartsch, vol. xix, pp. 143-144. No. 34. First state. Before any inscriptions. From the Robert-Dumesnil collection.

The Same
Bartsch, vol. xix, pp. 143-144. No. 34. Counterproof.

The Same

Bartsch, vol. xix, pp. 143-144. No. 34. Second state.
All from the Peoli collection.

Nine pieces; one lot.

CARPIONE, GIULIO

3308—St. John Adoring the Child

Bartsch, vol. xix, p. 182. No. 7.

St. Jerome in Penitence

Bartsch, vol. xx, p. 185. No. 12. Both second states, with Cadorin's address. Both from the Peoli collection.

Two pieces; one lot.

CARRACCI, AGOSTINO

3309—St. Jerome in Penitence

Bartsch, vol. xviii, pp. 75-76. No. 75. First state. The plate is unfinished, as it was at the engraver's death. His finest work and excessively rare in this state. From the A. F. Didot and Peoli collections.

The Mystical Marriage of St. Catherine

After P. Veronese. Bartsch, vol. xviii, pp. 89-90. No. 97.

Dead Christ

After P. Veronese. Bartsch, vol. xviii, pp. 93-94. No. 102. Third state. The address of Giac. Franco has been removed.

Venus on the Dolphin

Bartsch, vol. xviii, p. 108. No. 129. Second state. The plate is retouched throughout. All from the Peoli collection.

Four pieces; one lot.

3310—Another Impression of

Bartsch, 129. First state. Before the retouch.

Madonna and Child

By Lodovico Carracci. Bartsch, xviii, p. 24. No. 1. The very deceiving copy.

Two pieces; one lot.

CARRACCI, ANNIBALE

3311—Susannah and the Elders

Bartsch, vol. xviii, pp. 180-181. No. 1. First state. Proof before all letters. Extremely rare. From the collections of De Lasalle and Peoli.

3312—Another Impression of

Bartsch, 1. First state.

The Same

Second state. Both from the Peoli collection.

Two pieces; one lot.

3313—The Crown of Thorns

Bartsch, vol. xviii, p. 182. No. 3. Second state. With the engraver's name and date.

The Same

Third state. With the address of Van Aelst, and a fourth state, the address removed again. All from the Peoli collection.

Three pieces; one lot.

3314—Another Impression of

Bartsch, 3. Second state. From the Peoli collection.

3315—Christ of Caprarola

Bartsch, vol. xviii, pp. 182-183. No. 4. Second state. Before the address of Van Aelst. From the A. F. Didot and Peoli collections. Also an Amand Durand reproduction.

The Virgin with the Bowl

Bartsch, vol. xviii, pp. 186-187. No. 9. Second state. Before the address of Van Aelst. From the P. Mariette collection.

Three pieces; one lot.

3316—St. Jerome

Bartsch, xviii, pp. 190-191. No. 14. Second state. With the letters P. S. F.

The Repentant Magdalen

Bartsch, xviii, pp. 191-192. No. 16. First state. Before the letters P. S. F. Both from the Peoli collection.

Two pieces; one lot.

3317—Another Impression of Bartsch, 16

First state. Very fine. From the F. Dubois and Peoli collections.

Jupiter and Antiope

Bartsch, vol. xviii, pp. 192-193. No. 17. From the P. Mariette and Peoli collections.

Two pieces; one lot.

3318—Another Impression of Bartsch, 17

From the Peoli collection.

CUSTOS, DOMENICUS

3319—Mulier Adultera

Mulier Haemorrhousa

Two pieces; one lot.

DE BRUYN, NICOLAS

3320—Lucretia

The Bath

By Crispin de Passe, after M. de Vos.

Two pieces; one lot.

DE BYE, MARC

3321—Five Cattle Pieces

Bartsch, vol. i. Nos. 11, 18, 28, etc.

Three Leopards

Bartsch, vol. i. Nos. 42, 45, 47.

Five Lions

Bartsch, vol. i. Nos. 51, 53, 54, 56, and a duplicate of 54.

Three Bears

Bartsch, vol. i. Nos. 67, 72, 73.

A Young Bull

Bartsch, vol. i. No. 97 and a duplicate. All from the Peoli collection.

Eighteen pieces; one lot.

DE CHAMPAGNE, PHILIPPE

3322—Head of Christ

Original etching. From the Galichon collection.

The Four Elements

Original etchings by Karle Audran. Numbered 1-4. Nagler Monogr, vol. iv, p. 218. No. 760.

Tableaux des embrasures, etc., sur le baptistère de Louis XIII

Nos. 6 and 8. Etched by Alexandre Betou. Nagler Monogr, vol. i, p. 62. No. 138. II.

Seven pieces; one lot.

DE GHEYN, JACOB

3323—Abraham Gorlaeus

Celebrated antiquary of Antwerp. Passavant, vol. iii, p. 117. No. 3. Fine impression; rare.

3324—Another Impression of Passavant, 3

Cut down and inlaid.

An Old Couple Praying

Passavant, vol. iii, p. 120. No. 57.

Two pieces; one lot.

3325—A Collection of 33 Engravings
After K. van Mander. Among them

The Passion
Passavant, vol. iii, p. 123. No. 162-175.

The Tribal Chiefs of Israel
Passavant, vol. iii, p. 123. No. 148-160.

Several Portraits and Other Prints
Some of the plates are engraved by F. Dolendo. Neatly mounted in a scrap album, bound in full brown calf, with gold tooling and gilt edges.

DE GOUDT, HENRI (Comte Palatin)

3326—Young Tobias with the Fish
Dutuit, vol. iv, p. 521. No. 2. Fine impression.

DE HOOGHE, ROMAIN

3327—Birthday of the Great Mogul
Peace Conference at Breda
Two pieces; one lot.

DE JODE, PIETER

3328—Isabella Clara Eugenia
Infanta of Spain and Queen of the Belgians. Drugulin. No. 10289. Inlaid and backed.

Bengt Count Oxenstierna
Envoy plenipotentiary to the peace conference at Nymwegen.
Two pieces; one lot.

DELAUNE, ETIENNE

(De Laune, De Laulne, Master Stephanus)

3329—Trajan between Rome and Victory
After one of the bas-reliefs of Constantine's Arch. Reversed copy of Marc Antonio's engraving. Bartsch, 361. Robert-Dumesnil, vol. ix, p. 91. No. 300. First state. Not mentioned by Dumesnil. Only the "S" of "Stephanus Fecit" has been engraved on the stone towards the left lower corner. From the Peoli collection.

3330—Another Impression of Robert-Dumesnil, 300
Second state. "Steph—anus Fecit" on the stone towards the left lower corner.

Alexander Depositing the Books of Homer in a Chest of Darius
Reversed copy after Marc Antonio's engraving. Bartsch, 207. Both from the Peoli collection.

Trajan Fighting the Daces
After one of the bas-reliefs of Constantine's Arch. Reversed copy of Marc Antonio's engraving. Bartsch, 206. From the Naudet, Le Blanc-Waldeck and Peoli collections.

Three pieces; one lot.

DENTE, MARCO DA RAVENNA

3331—Venus Wounded by a Thorn
Bartsch, vol. xiv, pp. 241-242. No. 321. Second state. With Fr. Villamena's. retouch and Salamanca's address.

Venus and Cupid Carried by Dolphins
Bartsch, vol. xiv, pp. 244-245. No. 324. Third state. With Fr. Villamena's retouch and Marco Paluzzi's address.

Two pieces; one lot.

3332—Psyche before Juno and Ceres
Bartsch, vol. xiv, pp. 247-248. No. 327. Second state. With Ant. Salamanca's address.

Strength
Bartsch, vol. xiv, p. 298. No. 395. Fine early impression. From the Brentano-Birckenstock collection.

Two pieces; one lot.

DU JARDIN, KARLE

3333—Three Sheep and a Goat
Dutuit, vol. iv, p. 112. No. 14. Second State. Before the number, but without any burr.

The Tree with the Roots Exposed
Dutuit, vol. iv, p. 113. No. 17. First state. Before the number "17."

The Shepherd Behind a Tree
Dutuit, vol. iv, p. 115. No. 23. Second state. With the number "23."

Three pieces; one lot.

3334—The Battlefield
Dutuit, vol. iv, pp. 116-117. No. 28. First state. Before the number "28."
Also two copies after Dutuit, 15 and 16.

Three pieces; one lot.

DÜRER, ALBRECHT

"Albrecht Dürer fills a large space in the history of Art. So far as Germany is concerned he is *facile princeps*, unrivalled even in his own

age by so great an artist as the younger Hans Holbein, and towering above all his successors, no one of whom can raise a head high enough to look him in the face."

Lionel Cust, *The Engravings of Albrecht Dürer.*

3335—Adam and Eve

Bartsch, vol. vii, pp. 30-31. No. 1. Second state. With the rift in the trunk of the tree seen beneath Adam's left armpit. Brilliant and richly printed impression upon paper with the watermark of the Bull's head. In the finest condition, the fold in the paper, which occurs in substantially all the proofs of this plate, is almost invisible. From the E. F. Oppermann collection. (Fagan, No. 164.) Framed.

3336—Christ Before Caiphas

Bartsch, vol. vii, p. 34. No. 6. From the Little Passion—on copper. Brilliant impression, in excellent condition. A very small tear in the upper right corner has been skillfully mended. From the Peoli collection.

3337—The Same

Impression not less fine than the foregoing. Slight tear near upper right corner.

3338—The Flagellation

Bartsch, vol. vii, p. 35. No. 8. From the Little Passion—on copper. Good impression; has been folded. From the Peoli collection.

3339—Christ Crowned with Thorns

Bartsch, vol. vii, pp. 35-36. No. 9. From the Little Passion—on copper. Brilliant impression, in unusually fine condition.

3340—Christ Bearing the Cross

Bartsch, vol. vii, p. 37. No. 12. From the Little Passion—on copper. Very fine impression and condition. From the Peoli collection.

3341—The Same

Also a fine impression. Has been almost imperceptibly trimmed at the top.

3342—Peter and John Curing the Cripple at the Beautiful Gate of the Temple

Bartsch, vol. vii, pp. 40-41. No. 18. Good impression, in excellent condition. The two upper corners have a tiny piece snipped from them. From the Peoli collection.

3343—Christ in the Garden of Olives (The etching)
Bartsch, vol. vii, p. 42. No. 9. Very fine impression, with tone, before the rust marks. Slight tear, skillfully mended, in the middle at the top. Upon paper with the watermark of the "Two Towers." From the A. Firmin-Didot and Peoli collections.

3344—The Sudarium Displayed by an Angel (The etching)
Bartsch, vol. vii, p. 48. No. 26. Fine and clearly printed impression, before the rust spots, and in fine condition. From a collection (M. C. in a circle) unknown to Fagan.

3345—The Virgin Seated, Caressing the Infant Jesus
Bartsch, vol. vii, p. 55. No. 35. Very beautiful impression, and in perfect condition. From the Peoli collection and another collection not described by Fagan.

3346—The Virgin Crowned by One Angel
Bartsch, vol. vii, p. 56. No. 37. Brilliant and beautiful impression of this lovely plate, in the finest condition. From the Mary Jane Morgan collection. Framed.

3347—The Virgin with the Infant Jesus in Swaddling Clothes
Bartsch, vol. viii, p. 57. No. 38. Very beautiful impression, in the finest condition. From the collections of Pierre Mariette (P. Mariette, 1670), F. Debois and Mary Jane Morgan. Framed.

3348—The Virgin Seated at the Foot of a Wall
Bartsch, vol. vii, pp. 58-59. No. 40. Beautiful and clearly printed impression, in good condition. There is a slight reparation in the lower left corner, and the paper is thin just back of the Christ Child's head. From the Pierre Mariette (P. Mariette, 1661) and the Peoli collections.

3349—The Virgin and Child with the Pear
Bartsch, vol. vii, pp. 59-60. No. 41. Beautiful impression of exceptional quality and condition. Has been trimmed too closely so that the border line cannot be traced at the edges of the print. From the Mary Jane Morgan collection. Framed.

3350—The Virgin and Child with the Monkey
Bartsch, vol. vii, pp. 60-61. No. 42. Impression of the finest quality, on paper with the watermark of the Bull's head. The back of the paper at

the top has been stained (with printer's ink?), but the conservation of the print itself is excellent. From the A. Firmin-Didot and Peoli collections.

3351—The Same

Also on paper with the watermark of the Bull's head. Of exceptionally fine quality and condition, with margins. Framed.

3352—The Holy Family with the Dragon Fly

Bartsch, vol. vii, pp. 62-63. No. 44. Fine and clearly printed impression. The paper is rather thin in the upper right and left corners, otherwise in fine condition. From the Pierre Mariette (P. Mariette, 1693), A. Firmin-Didot and Peoli collections.

3353—Saint Christopher, His Head Turned to the Left

Bartsch, vol. vii, pp. 68-69. No. 51. Good impression, in good condition. A small tear near the lower left corner.

3354—Saint Christopher, His Head Turned to the Right

Bartsch, vol. vii, p. 69. No. 52. Fine and clearly printed impression. The paper is a little thin back of St. Christopher's left hand, otherwise the print is in good condition. There is a small rubbed place in the clear space to the right of the Christ Child's hand. From a collection (M. C. in a circle) unknown to Fagan.

3355—Saint George Standing

Bartsch, vol. vii, pp. 69-70. No. 53. Good impression, in good condition. From the same collection as the foregoing.

3356—Saint Hubert (or Saint Eustache)

Bartsch, vol. vii, pp. 73-74. No. 57. Unusually fine impression of this masterpiece on paper with the watermark of the "Little Jug." From the Burleigh James and Peoli collections.

3357—The Same

Impression from the plate wiped clean, with substantially no tone. In excellent condition.

3358—Saint Anthony

Bartsch, vol. vii, pp. 74-75. No. 58. Fine and clearly printed impression of this beautiful little plate, which is a favorite with all collectors of Dürer's engravings. There is a rubbed place on the blank paper to the right of the Saint's left knee. Very slightly trimmed along the left edge of the print.

3359—Saint Jerome in His Cell

Bartsch, vol. vii, pp. 76-77. No. 60. Superb impression, very richly printed and on warm-toned paper. Very rich in effect, and in unusually fine condition. Framed.

3360—The Same

Beautiful impression. Much less ink has been left on the plate and the paper is not so warm in tone. There are a few folds in printing, and where the paper has been folded, as usual, in the middle of the sheet, there are a number of thin places, but the effect is fine. From the Peoli collection.

3361—Saint Chrysostom

Bartsch, vol. vii, p. 79. No. 63. Clearly printed impression. There is a small tear in the upper left corner, which has been neatly repaired. From a collection (M. C. in a circle) unknown to Fagan.

3362—The Witch

Bartsch, vol. vii, p. 82. No. 67. Clearly printed impression in fine condition. From the Fountaine Walker and "M. C." collections.

3363—Apollo and Diana

Bartsch, vol. vii, pp. 82-83. No. 68. Richly printed impression. A tint of ink having been left in the shadows on the stag and on the ground. The upper portion of the print appears to have been stained.

3364—The Satyr and His Family

Bartsch, vol. vii, pp. 83-84. No. 69. From the Fountaine Walker collection.

3365—The Carrying off of Amymone

Bartsch, vol. vii, pp. 84-85. No. 71. Beautiful and clearly printed impression. The fold is somewhat strong and has almost broken the paper. Framed.

3366—The Same

Also a very fine impression, and in substantially perfect condition. From the "M. C." collection. Framed.

3367—The Carrying Away of a Young Woman on a Unicorn

Bartsch, vol. vii, pp. 85-86. No. 72. Fine and clearly printed impression. There is a printer's fold running across the upper part of

the man's right arm, and a tear extending half-way across the print from the right, crossing the unicorn's chest. Duplicate from the Berlin Museum.

3368—The Effects of Jealousy

Bartsch, vol. vii, pp. 86-87. No. 73. Strongly printed impression. From the A. Firmin-Didot and Mary J. Morgan collections. Foxed, but otherwise in unusually fine condition. Framed.

3369—Melancholia

Bartsch, vol. vii, pp. 87-89. No. 74. Brilliant and richly printed impression. From the De Behague and Peoli collections, and another collection unknown to Fagan. Has been repaired in the sky just beneath the comet.

3370—The Same

Another impression, less richly printed and lighter in effect. Foxed, as usual has been folded, otherwise in fine condition. Framed.

3371—Four Naked Women

Bartsch, vol. vii, pp. 89-91. No. 75. Superb impression, on paper with the watermark of the Bull's head. Of the finest quality and in fine condition, slight tears at bottom and to the left. From the "M. C." collection.

3372—The Dream

Bartsch, vol. vii, p. 91. No. 76. Superb impression on paper with the watermark of the Bull's head. In fine condition, slightly trimmed at top. From the Mary J. Morgan collection. Framed.

3373—The Great Fortune

Bartsch, vol. vii, pp. 91-92. No. 77. Unusually fine impression on paper with the watermark of the High Crown. From the Beham collection (1602). Has been folded and there are some stains to the left of the legs of Fortune. Framed.

3374—The Same

Brilliant and clearly printed impression, also on paper with the watermark of the High Crown. From the Seymour Haden collection. With large margins, with the usual crease; in perfect condition.

3375—The Same

Impression somewhat less richly inked than the foregoing. On paper with the watermark of the High Crown. A small stained spot imme-

diately below the floating drapery to the left, and tear to the left about one-third way up the print. From the collection of the Duke of Buccleugh.

3376—The Little Fortune

Bartsch, vol. vii, pp. 92-93. No. 78. Fine impression, in good condition. From the collection of the Duke of Buccleugh.

3377—The Bagpiper

Bartsch, vol. vii, pp. 101-102. No. 91. Very fine impression of this rare little plate and in perfect condition. From the Fountaine Walker collection.

3378—The Ravisher

Bartsch, vol. vii, pp. 102-103. No. 92. Good impression. A little thin in one or two places, and has been torn and mended at the bottom. From the A. Firmin-Didot and Peoli collections.

3379—The Knight and the Lady

Bartsch, vol. vii, p. 104. No. 94. Clearly printed impression in fine condition. From the A. Firmin-Didot and Mary J. Morgan collections. Framed.

3380—The Little Horse

Bartsch, vol. vii, pp. 105-106. No. 96. Superb impression on paper with the watermark of the Bull's head. In perfect condition. From the "M. C." collection.

3381—The Great Horse

Bartsch, vol. vii, p. 106. No. 97. Fine and clearly printed impression. A little thin in one or two places along the left edge of the print. From the A. Firmin-Didot and Peoli collections.

3382—The Knight, Death and the Devil

Bartsch, vol. vii, pp. 106-108. No. 98. Brilliant and beautiful impression, on warm-toned paper, unusually fine in effect. The paper is a trifle thin in some places, but the general condition of the print is excellent. From the Peoli collection.

3383—Portrait of Dürer

Engraved by Lucas Kilian in 1608. From the painting by Dürer. Fine impression of this interesting portrait.

3384—The Same

Good impression. Slight reparations along the bottom of the print.

3385—Two Portraits of Dürer

(Called "Dürer's Temple of Honor.") Engraved by Lucas Kilian. This interesting engraving shows Dürer as he appeared in 1509 (aged 38) and in 1517 (aged 46), as depicted by himself.

3386—The Same

3387—The Same

3388—Portraits of Dürer

Fifteen portraits of Dürer by various engravers, together with two duplicates.

Seventeen pieces; one lot.

3389—Costumes of the Sixteenth Century

Reproduced in chrome-xylography, after the drawing by Dürer. Five plates, with text, in folder. Also Amand Durand reproduction of "Adam and Eve" in the first state.

Six pieces; one lot.

ENGRAVINGS ON VELLUM

3390—A Collection of Eleven Engravings and Three Paintings

By Abraham Bosse, Cornelis Galle and others, on vellum. Mounted on drawing paper and bound in full red Russia with gold hand tooling, and the French Imperial coat-of-arms.

FALCK, JEREMIAS

3391—Cupid Crowning a Woman Holding a Palette and Brushes

After Guido Reni. Trial proof, before any inscriptions.

FRANCO, GIOVANNI BATTISTA

("Il Semolei")

3392—Scipio Showing Clemency to Prisoners

Bartsch, vol. xvi, pp. 136-137. No. 54. Second state. With the engraver's name.

FYT, JAN

3393—The Dogs

A set of eight plates, including the title. Dutuit, vol. iv, pp. 402-404. Nos. 9-16. Third state. Before the words: "In Segno . . ." and the date "1642" were replaced by: "A Paris chez von Merlen . . . 1667." From the Peoli collection.

Eight pieces; one lot.

GALLE, CORNELIS AND PHILIP

3394—Madonna and Child and the Holy Ghost

After Van Dyck.

Landscape

After Henry Cliven.

The Olympic Games

After M. Heemskerck.

Allegorical Figure

After Ant. Tempesta. Laid down. From the Kollmann collection.

Emperor Ferdinand III Enthroned

After N. V. Horst.

Five pieces; one lot.

GAULTIER (GALTER), LEONARD

3395—The Last Judgment

After Michel Angelo. Copy after Martin Rota's engraving. Andresen, vol. ii, p. 555. No. 2. First state. Before Mariette's address.

Vignette of Printer Nicolas Buon

Nagler Manogr, vol. iv, p. 729. No. 2320.

Ariadne and Bacchus

Portrait of Petrus Aerodius Quaestor Andegavus

Andresen, vol. ii, p. 555. No. 14.

Four pieces; one lot.

GELLÉE, CLAUDE (LORRAIN)

3396—The Apparition

Robert-Dumesnil, vol. xi, pp. 164-165. No. 2. First state. The border lines do not meet in the right upper corner, and the corners of the plate are pointed. From the Robert-Dumesnil and Peoli collections.

The Dance Near the Water

Robert-Dumesnil, vol. xi, p. 167. No. 6. The state cannot be ascertained because the margin is cut off.

Two pieces; one lot.

3397—The Goat Herd

Robert-Dumesnil, vol. xi, p. 177. No. 19. Third state. The inscription below the left lower corner is hardly visible.

The Rape of Europa

Robert-Dumesnil, vol. xi, pp. 179-180. No. 22. First state. The acid spots on the lower margin are plainly visible and the corners of the copper are pointed. Both from the Peoli collection.

Two pieces. One lot.

GHISI, GIORGIO

3398—Neptune

Bartsch, vol. xv, p. 398. No. 31.

Three Muses Seated

After Primaticcio. Bartsch, xv, p. 400. No. 36. From a set of four upright panels for a ceiling. The copy by an unknown engraver.

Venus and Adonis

Bartsch, vol. xv, p. 402. No. 42.

Two pieces; one lot.

GHISI, GIOVANNI BATTISTA

3399—A Soldier Leading Away a Woman

Bartsch, vol. xv, pp. 381-382. No. 14. Very good.

Divinity of the River Po

Bartsch, vol. xv, pp. 381-382. No. 19. Very good. Both from the Wellesley collection.

Two pieces; one lot.

GOLTZIUS, HENDRIK

3400—The Masterpieces

Dutuit, vol. iv, pp. 408-409. Nos. 15-20.

3. The Adoration of the Shepherds

Dutuit, 17. In Bassano's manner.

4. The Circumcision

Dutuit, 18. In Dürer's manner.

Third state. The plates are numbered. Two splendid impressions from the Peoli collection.

Two pieces; one lot.

3401—The Slaughter of the Innocents

Dutuit, vol. iv, p. 410. No. 23. Second state. Before Visscher's address was replaced by that of Renard. Folded. Fine impression from the A. F. Didot and Peoli collections.

3402—Erato

No. 7 of the set of Muses. Dutuit, vol. iv, pp. 428-429. Nos. 146-154. The reversed copy by Jean Florimi.

Holy Family

Joseph holding up a flower, after B. Spranger. Dutuit, vol. iv, p. 457. No. 297. This plate is attributed to Goltzius, but was engraved by P. de Jode, sen.

Quis Evadet?

Dutuit, vol. iv, pp. 459-460. No. 10. Copy.

Portrait of a Man

Dutuit, vol. iv, pp. 468-469. No. 85. Engraved by an unknown engraved after a design by Goltzius.

Four pieces; one lot.

3403—Pieta

The Virgin weeping over the dead body of Christ resting in her lap. Dutuit, vol. iv, p. 413. No. 41. Second state. With the date. Fine impression. The left upper corner missing. Framed.

3404—Pygmalion Falling in Love with his Statue of Galatea

Dutuit, vol. iv, pp. 426-427. No. 138. Second state. Saenredam's address is changed to that of Jansson.

Set of Three Antique Statues in Rome

Dutuit, vol. iv, pp. 427-428. No. 143-145.

1. Statue of Hercules in the Palazzo Farnesi
   Dutuit, 143.
2. Statue of Emperor Commodus as Hercules
   Dutuit, 144. Both from the R. Bathurst collection. Very fine.

Three pieces; one lot.

3405—Christophe Plantin

Dutuit, vol. iv, pp. 434-435. No. 181. First state. Before the inscriptions in the margin below. Excessively rare. From the P. Mariette collection.

ENGRAVED IN GOLTZIUS' MANNER

3406—Minerva Crowning a Young Hero

Unfinished plate. From the Peoli collection.

Venus and Cupids

Engraved by Heinrich Ulrich?

Two pieces; one lot.

HAINZELMANN, ELIAS

3407—Madonna and Child and S. Corbinianus
Leonhard Weiss, after Jos. Werner

St. Norbert
After Abr. à Diepenbeke, engraved by S. à Bolswert.

St. Raymund
After Abr. à Diepenbeke, engraved by M. Natalis.

Four pieces; one lot.

HALLÉ, NOËL

3408—Antiochus Thrown from His Chariot
T. de Baudicour, vol. i, p. 14. No. 1.

Antiochus Dictating His Will
P. de Baudicour, vol. i. No. 2. Both second state. Before the number and before Briceau's address.

Two pieces; one lot.

HOLLAR, WENZEL

3409—Portrait of the Engraver by Himself
Parthey, p. 313. No. 1420. Sixth state of 7. With Odieuvre's address.

3410—St. Barbara
After Holbein. Parthey, p. 32. No. 176. In England this print is considered to represent Anna Boleyn.

Juno
After Elzheimer. Parthey, pp. 50-51. No. 269.

Venus
After Elzheimer. Parthey, p. 51. No. 271a. Very fine impressions.

Three pieces; one lot.

3411—Cherubs and Children Playing
After P. van Avont. Parthey, pp. 98-104. Nos. 492-521. Of this set the following numbers in good old impressions with margin: 492-496; 498; 500-502; 504-506; 510; 516.

Fourteen pieces; one lot.

3412—The Four Elements
After P. van Avont. Parthey, pp. 104-105. Nos. 522-525. Fine impressions with margin.

Four pieces; one lot.

3413—The Same

Only three of the set. Parthey, 523. "Fire" is missing. Old impressions closely trimmed.

Three pieces; one lot.

3414—The Four Seasons

Full length figures of 1643-1644. Parthey, pp. 130-131. Nos. 606-609. Very fine, early impressions, inlaid. From the Seymour Haden collection.

Four pieces; one lot.

3415—The Four Seasons

Three-quarter length figures of 1641. Parthey, pp. 131-132. Nos. 610-613. Good old impressions, closely trimmed. From Bœrner's collection.

Four pieces; one lot.

3416—The Same

A later issue.

Four pieces; one lot.

3417—The Four Seasons

Half length figures of 1644. Parthey, pp. 132-133. Nos. 614-617. Fine early impressions, but all margin with the inscriptions cut off. From the Seymour Haden collection.

Four pieces; one lot.

3418—The Four Seasons

Views of Strassburg. Parthey, pp. 134-135. Nos. 622-625. An exceedingly interesting set in very fine, early impressions. From the Seymour Haden collection.

Texel

No. 1 of German Views. Parthey, p. 163. No. 775.

Five pieces; one lot.

3419—The Cathedral at Antwerp

Parthey, p. 169. No. 824. Good old impression, with a stain and a printer's crease. From the Henry Ward Beecher collection.

3420—White Hall—Lambeth

Parthey, p. 191. No. 912. From a set of four plates. English Views. (Parthey, 911-914.)

Five Muffs and a Few Other Articles of Finery

Parthey, p. 425. No. 1951. Fine impression. From the Buccleugh collection.

Two pieces; one lot.

3421—The Burning of St. Paul's

Parthey, p. 216. No. 1028. Inlaid and backed.

The Fire of London
In Hollar's manner. Laid down.

Two pieces; one lot.

3422—Westminster Hall and Abbey and Houses of Parliament
Parthey, p. 219. No. 1037.

View of Westminster Hall
Parthey, pp. 219-220. No. 1040.

The Title to the Set of Dutch Vessels
Parthey, p. 271. No. 1261. From the Storck collection.

Three pieces; one lot.

3423—Henry J. van Craenhals
Parthey, p. 299. No. 1381.

William Dugdale
Parthey, p. 303. No. 1392. Fine impression.

Two pieces; one lot.

3424—Lord Denny
After Holbein. Parthey, 301. No. 1387. From the Robt. Balmanno collection.

Robert Heath, Chief Justice
Parthey, pp. 310-311. No. 1413. Fine early impression.

Two pieces; one lot.

3425—Morett
After Holbein. Parthey, p. 331. No. 1470. From the Balmanno collection.

Peter Paul Rubens
Parthey, p. 339. No. 1498.

Two pieces; one lot.

3426—Catherine of Aragon
After H. Holbein. Parthey, p. 355. No. 1549.

Anna Maria, Queen of Spain
Parthey, p. 287. No. 1344. Inlaid and backed.

Two pieces; one lot.

3427—Madame Killegry
After A. van Dyck. Parthey, p. 324. No. 1449. Fine and very rare. From the Julian Marshall collection.

3428—Portrait of an Unknown Young Man
After Holbein. Parthey, pp. 353-354. No. 1543.

Portrait of an Old Man with a Big Beard
After a wood carving by Holbein. Parthey, p. 355. No. 1548.

Charles Brandon, Duke of Suffolk
After Holbein. Parthey, pp. 356-357. No. 1554.

Three pieces; one lot.

3429—Bust of a Woman with an Oak Leaf Wreath
After M. Schoen. Parthey, p. 373. No. 1641.

Lady Garrard
Parthey, p. 391. No. 1722. Fine old impressions.

Two pieces; one lot.

3430—Bust of a Woman, Her Locks Tied with Bows of Ribbon
Parthey, p. 419. No. 1912. No. 5 of the Circular Costume plates. Parthey, 1908-1944.

Bust of a Woman in a Man's Hat
No. 34 of the same set.

Two pieces; one lot.

3431—Spaniel
After Maetham. Parthey, p. 451. No. 2097.

Three Pheasants
After F. Barlow. Parthey, p. 457. No. 2131. No. 8 of a set of birds after Barlow, p. 2124-2143.

The Rooster
Possibly by Hondecoeter.

Three pieces; one lot.

3432—Sir Francis Bacon
For Bacon's "Resuscitatio." Parthey, p. 475. No. 2243.

Frontispiece to Donne's Works and John Hales Golden Remains
Parthey, p. 503. No. 2386. Inlaid and backed up.

Two pieces; one lot.

HONDIUS, HENDRIK

3433—Andreas Rivet, 1631
Doctor of Theology and Professor at the University of Leyden. Drugulin. No. 17458. From the T. Thane collection.

HOPFER, DANIEL

3434—Adam and Eve
Bartsch, vol. viii, p. 473. Nos. 1 and 2. From the S. Bermann collection.

Christ Crucified
Bartsch, vol. viii, p. 475. No. 12. Berlin Museum duplicate.

Three pieces; one lot.

3435—The Lord's Prayer

Bartsch, vol. viii, p. 480. No. 28. Duplicate from the Berlin Museum collection.

The Three Turcs

Bartsch, vol. viii, p. 487. No. 59.

Portrait of the Emperor Maximilian

Bartsch, vol. viii, pp. 491-492. No. 79.

Three pieces; one lot.

HOPFER, JEROME

3436—A Nude Man Lashing Another, Who is on His Knees

Reversed copy of part of an engraving by Agostino Veneziano. Bartsch, vol. viii, pp. 516-517. No. 40.

Portrait of Erasmus

Bartsch, vol. viii, p. 521. No. 62. First state. Before the number (70). From the Camberlyn collection.

Two pieces; one lot.

JACQUARD, ANTOINE

3437—Five Plates in de Bry's Manner

Representing a savage in the act of dismembering a human body and also carrying animals, returning from a hunt. Four different positions on one plate. The plates are numbered 9, 10, 11, 12 and 13. Number 9 bearing the initials of the engraver. Nagler Monogr. vol. i. No. 434. The impressions are very fine; they are neatly inlaid in old paper and bound in cloth.

KILIAN, LUCAS, PHILIPP AND WOLFGANG

3438—Christian IV of Denmark and Norway

Engraved by Lucas Kilian.

Jacob Jenis

Syndicus of Memmingen. Engraved by Philipp Kilian. Inlaid.

Infanta Maria

Intended bride of King Charles I. Engraved by Wolfgang Kilian.

Three pieces; one lot.

LIEVENS, JAN

3439—St. Jerome

Dutuit, vol. v, pp. 104-105. No. 5. Fourth state. "Fran von Wyngaerde, ex.," which appeared before in the right lower corner, is almost completely obliterated by diagonal burin lines. From the Archinto and Peoli collections.

LOIR, NICOLAS

3440—Holy Family

Robert-Dumesnil, vol. iii, p. 185. No. 6.

The Same

Robert-Dumesnil, vol. iii, p. 185. No. 7. From the John Michael Rysbrack collection.

The Same

Robert-Dumesnil, vol. iii, p. 186. No. 8.

The Same

Robert-Dumesnil, vol. iii, p. 186. No. 10.

The Same

Robert-Dumesnil, vol. iii, p. 186. No. 11. All second states. With the numbers and Mariette's address. The state of No. 7 cannot be ascertained, as the margin is cut off. All from the Peoli collection, except No. 7.

Five pieces; one lot.

3441—Venus and Adonis

Robert-Dumesnil, vol. iii, p. 192. No. 33. First state. Before the title: "Amour de Venus et d'Adonis," etc., and before P. Mariette's address.

Death of Dido

Robert-Dumesnil, vol. iii, pp. 192-193. No. 34. First state. Before the title and P. Mariette's address. Both from the Peoli collection.

Two pieces; one lot.

LORCH, MELCHIOR

3442—Portrait of Michel von Aitzing

Bartsch, vol. ix, p. 506. No. 11. First state, with the full inscription and the date 1565 instead of 1576, as described by Bartsch. Very fine impression. From the C. Fachot collection.

MANTEGNA, ANDREA

3443—Soldiers Carrying Trophies

Bartsch, vol. xiii, pp. 236-237. No. 14. Reversed replica of No. 13. From the A. F. Didot and Peoli collections.

MARATTI, CARLO

3444—Birth of the Virgin

Bartsch, vol. xxi, pp. 89-90. No. 1.

The Same
First state. Before the inscription.

The Annunciation
Bartsch, vol. xxi, p. 90. No. 2.

The Same
First state. Before the inscription.

The Adoration of the Angels
Bartsch, vol. xxi, pp. 90-91. No. 4.

The Same
First state. Before the inscriptions.

The Virgin and Magdalen
Bartsch, vol. xxi, p. 91. No. 6.

The Same
First state. Before the inscriptions. All from the Peoli collection.

Eight pieces; one lot.

3445—The Assumption of the Virgin
Bartsch, vol. xxi, p. 92. No. 8.

The Same
First state. Before the inscription. Both from the Peoli collection.

The Virgin and Child and St. John
Bartsch, vol. xxi, pp. 92-93. No. 9. Second state.

The Marriage of St. Catherine
Bartsch, vol. xxi, p. 93. No. 10.

The Same
First state. Before the inscription.

Five pieces; one lot.

3446—The Same
First state. Bartsch, 4; Bartsch, 6, and Bartsch, 8. Second states. The last one from the Peoli collection.

Four pieces; one lot.

MASTER B., OF THE DIE

3447—Apollo Killing the Serpent Python
Bartsch, vol. xv, p. 197. No. 19. The first plate of a set of four "History of Apollo and Daphne," after Giulio Romano. Bartsch, 19-22. Slightly injured.

Venus Ordering Psyche to Get Water from a Fountain Guarded by Dragons
Bartsch, vol. xv, p. 224. No. 71. Fine early impression. From the J. Marshall collection.

Two pieces; one lot.

3448—The Same

Bartsch, 71. From the A. F. Didot and Peoli collections.

Five Men Battling with Wild Beasts

After Giulio Romano. Bartsch, vol. xv, p. 229. No. 79.

Two pieces; one lot.

3449—Apuleius' Fable of Psyche

After Raphaël. Bartsch, vol. xv, pp. 211-224. Nos. 39-70. Complete set of 32 plates of the second state. With F. Villamena's retouch and Salamanca's address. Inlaid.

Thirty-two pieces; one lot.

MATHAM, JACOB

3450—Adam and Eve Eating the Forbidden Fruit

After H. Goltzius. Dutuit, vol. iv, p. 478. No. 1. Second state. The figure of God has been replaced by a halo.

St. Jerome

Bartsch, vol. iii, p. 154. No. 90. From the set of the four doctors of the church, by Giuseppe Cesari d'Arpinas. Bartsch, 87-90.

Two pieces; one lot.

3451—Hendrick Goltzius

Bartsch, vol. iii, p. 139-140. No. 22.

Abraham Bloemaert

After P. Moreelse. Bartsch, vol. iii, p. 177. No. 185.

Giuseppe Cesari d'Arpinas

After E. Quirini. Bartsch, vol. iii, p. 178. No. 189.

Three pieces; one lot.

PANNEELS, WILLEM

3452—Salome with the Head of John the Baptist

After P. P. Rubens. Schneevoogt, p. 21, sec. ii. No. 168

Jupiter and Juno

After P. P. Rubens. Schneevoogt, p. 120, sec. vii. No. 2.

Jupiter and Antiope

After P. P. Rubens. Schneevoogt, p. 120, sec. vii. No. 3. From the W. Sharp collection. All second states, with "F. V. W., ex."

Three pieces; one lot.

3453—Cleopatra

After P. P. Rubens. Schneevoogt, p. 140, sec. viii. No. 38.

Cimon and Pera

After P. P. Rubens. Schneevoogt, p. 142, sec. viii. No. 51. Both second states, with "F. V. W., ex."

Two pieces; one lot.

3454—Joseph Relating His Dreams to His Father
Bartsch, vol. viii, p. 323. No. 9.

Joseph and Potiphar's Wife
Bartsch, 12. From collection of J. von Camesina.

Two pieces; one lot.

3455—The Life of Jesus Christ
Bartsch, 30-54.

No. 12. Christ Healing the Sick Woman
Bartsch, vol. viii, p. 331. No. 40.

No. 15. Christ and the Pharisees
Bartsch, 43.

No. 16. Christ Entering Jerusalem
Bartsch, 44.

No. 24. Descent of the Holy Ghost
Bartsch, 53.

Four pieces; one lot.

3456—Christ, and the Woman Taken in Adultery
Bartsch, vol. viii, p. 334. No. 55. Small tear neatly repaired.

The Seven Works of Charity
Bartsch, 58-64.

No. 3. Giving Drink to the Thirsty
Bartsch, vol. viii, p. 336. No. 60.

Two pieces; one lot.

3457—Four Subjects of the Fable
Bartsch, 70-73.

Thomiris Immersing the Head of Cyrus in a Bag Filled with Blood
Bartsch, vol. viii, p. 340. No. 70.

Medea Putting Her Penates into the Hands of Jason
Bartsch, 71.

Two pieces; one lot.

3458—The Death of Lucretia
Bartsch, vol. viii, pp. 342-343. No. 79. From the set of four pieces of Roman History. (Bartsch, 78-81.)

Virginius Killing His Daughter
Bartsch, vol. viii, p. 344. No. 84.

Two pieces; one lot.

3459—Two Illustrations for a Story by Albert d'Eyb
Bartsch, 87-88.

1. The Poet Virgil in a Basket
Bartsch, vol. viii, pp. 345-347. No. 87.

2. The Courtesan and the Romans
Bartsch, 88. Both fine impressions from the William Bell Scott collection.

Two pieces; one lot.

3460—The Same
Bartsch, 87. An equally fine impression. From the Robert Balmanno collection.

3461—The Five Senses
Bartsch, vol. viii, pp. 353-354. Nos. 105-109. A fine even set from the W. Esdaile collection.

Five pieces; one lot.

PERRET, PIETER

3462—Warrior Holding the Statue of Liberty

PESNE, JEAN

3463—The Will of Eudamidas
After N. Poussin. Robert-Dumesnil, vol. iii, pp. 144-145. No. 29. Second state. Before the retouch. From the Peoli collection.

POTTER, PAUL

3464—View of a Meadow
Dutuit, vol. v, pp. 276-277. No. 14. Eighth state. The plate is cut down and the address of P. Schenck has been removed. From the Peoli collection.

The Shepherd
Dutuit, vol. v, pp. 277-278. No. 15. Intermediate state between the third and the fourth. The name of the engraver is plainly visible, no attempt having been made to remove it. From the von Liphart and Peoli collections.

Two pieces; one lot.

PROCACCINI, CAMILLO

3465—Repose in Egypt
Bartsch, vol. xviii, p. 19. No. 1. First state. Before "Mariette excu."

The Transfiguration
Bartsch, vol. xviii, pp. 20-21. No. 4. First state. Before the retouch on the head of Christ. Only one eye is visible. Both from the Peoli collection.

Two pieces; one lot.

3466—The Virgin of The Cradle

Bartsch, vol. xiv, pp. 70-73. No. 63. Fine old impression of the rare original.

3467—The Martyrdom of St. Felicitas

Bartsch, vol. xiv, pp. 104-6. No. 117. Good old impression, the paper skinned on the back.

3468—The Judgment of Paris

Bartsch, vol. xiv, pp. 197-198. No. 245. Good impression before Salamanca's address.

3469—Cupid and the Three Graces

One of the three angles of the Gallery Ghigi. Bartsch, vol. xiv, p. 257. No. 344. Very fine, early impression, but unfortunately damaged in several places and the paper replaced. From the P. Mariette collection. Framed.

3470—Another Impression of Bartsch, 344

Not as early as No. 3469, but in much better condition and with big margin. From the Buccleugh collection.

3471—Mars, Venus and Cupid

Bartsch, vol. xiv, pp. 257-258. No. 345. Second state. Venus carrying a torch and on the shield the head of the Medusa. From the Gervaise and Peoli collections.

3472—Parnassus

Bartsch, vol. xiv, pp. 200-201. No. 247. Second state. With the monogram and the inscription. Fine old impression.

3473—A Bacchanal

Bartsch, vol. xiv, pp. 202-203. No. 249. Reversed replica of Bartsch, 248. Good old impression, torn and carefully mended. Extremely rare. From the Peoli collection.

3474—"Quos Ego"

Bartsch, vol. xiv, pp. 264-268. No. 352. From the retouched plate. The address of Salamanca, however, has been rubbed off. From the Esdaile collection.

3475—The Violin Player Surrounded by Three Nude Women
Bartsch, vol. xiv, pp. 300-301. No. 398. Very rare.

3476—The Plague
Bartsch, vol. xiv, p. 314. No. 417. Extremely rare. From the Kollmann collection.

REMBRANDT HARMENSZOON VAN RIJN

3477—Rembrandt in a Turned-up Hat and Embroidered Mantle
Bartsch, 7. Van Vliet's copy. Dutuit, vol. v, p. 308.

3478—Rembrandt and His Wife
Bartsch, 19. First state. Before the retouch and with the little "crotchet" over the right eye of the woman. A very fine impression, with a small margin. From the Aylesford and Buccleugh collections.

3479—Rembrandt in a Cap and Feather
Bartsch, 20. Second state. Only one-quarter of the shadow, which was running along the left edge of the plate remains above the right shoulder, the signature is still plainly visible. Fine impression with small margin. From the Buccleugh collection.

3480—Rembrandt Drawing
Bartsch, 22. Ninth state. The horizontal lines on the coat are without burr, and there is a thin horizontal shadow running across the back of the book, but before the last general retouch, which consists of a set of fine and regular lines. Slightly foxed. Fine.

3481—Adam and Eve
Bartsch, 28. Second state. The upper outline of the rock, on which Adam is partly seated, is indicated by a line instead of points. Fine impression with margin.

3482—Abraham Entertaining the Three Angels
Bartsch, 29. A very good impression with some burr left on the dry print.

3483—Jacob Lamenting the Supposed Death of Joseph
Bartsch, 38. The most deceiving copy. Dutuit, v, p. 333.

3484—Joseph and Potiphar's Wife

Bartsch, 39. Intermediate state, between the third and fourth. Before the crosshatching of the oval of the bedpost, but with a set of diagonal lines from the right upper corner down along the edge, some of which extend beyond the border line.

3485—The Angel Ascending from Tobit and His Family

Bartsch, 43. First state. The light part of Tobit's wife's headgear and the knot of his son's belt are covered with thin (dry point) lines. Fine impression. From the Mary J. Morgan collection.

3486—The Same

Third state. Before the general retouch with the burin, but with a set of short lines in the foreground of the left lower corner. From the Peoli collection.

3487—The Angel Appearing to the Shepherds

Bartsch, 44. Third state (first finished state). A very fine impression of this important plate, with a margin of 11 mm. A small worm-hole towards the right lower corner. From the Brentano-Birckenstock collection. Framed.

3488—The Same

Fourth state. The entire plate is rudely retouched with the burin. The landscape with the bridge is obliterated. Very closely trimmed.

3489—The Circumcision

Bartsch, 47. Second state. The two white spaces along the upper edge are covered with oblique lines. From the Peoli collection.

3490—The Presentation of Jesus in the Vaulted Temple

Bartsch, 49. Second state. St. Simon wears now a black skullcap, but there is a small unfinished space along the upper edge where the ray of light comes in. From the Peoli collection.

3491—The Flight into Egypt

Bartsch, 52. Second state. The plate is cleaned and the outlines strengthened with the needle. From the Peoli collection.

3492—The Repose in Egypt

Bartsch, 58. Very good impression with a little burr left on some of the lines, and with 90 mm. margin. From the Fitzwilliam collection of Cambridge University, and from the Mary J. Morgan collection.

3493—Christ Among the Doctors

Bartsch, 65. Second state. The plate is covered with oxide spots, artificially strengthened by "retroussage," which produces a mezzotinto effect. From the A. F. Didot and Peoli collection.

3494—Christ Preaching

Also called the "Little LaTombe." Bartsch, 67. Superb impression, with much burr and a small margin. Slightly foxed. From the Mary J. Morgan collection. Framed.

3495—The Same

Good impression, with an indication of burr. From the A. Firmin-Didot and the Peoli collections.

3496—Christ and the Samaritan Woman

Bartsch, 71. First state. With the two parallel lines along the upper border and with the set of small, vertical lines just above the small window, which touches the edge of the plate. Fine impression with 4 mm. margin. From the A. Firmin-Didot and Peoli collections.

3497—Christ Healing the Sick

Commonly called "*The Hundred Guilders Print.*" Bartsch, 74. Second state. The finest of all. A magnificent impression of this rare and much-sought-for etching by the master. A small tear in the left upper corner skillfully repaired. From the J. P. F. Kalle and Peoli collections.

3498—Christ Presented to the People

Bartsch, 76. Eighth state. The mask between the two arches of the vault is covered with horizontal lines, but the plate is covered with burr. An exceedingly fine impression of this rare plate. It was folded in the middle and the fold broken through at the top and bottom, but carefully repaired. From the John Barnard collection.

3499—The Great Ecce Homo

Bartsch, 77. Third state. The right shoulder of the man with a big black beard in front of Pilate has been removed and the right leg of Christ has been lengthened; but before the crosshatchings on the face of the excited, pleading man to the left of the reed. Fine impression. Several tears carefully repaired. From the A. F. Didot and Peoli collections.

3500—The Crucifixion

Small rectangular plate. Bartsch, 80. Second state. The plate is cleaned and retouched.

3501—The Descent from the Cross

The large plate. Bartsch, 81. Third state, according to Rovinski. With the crosshatching, that is, the whole plate has been gone over again. Before "Amstelodami Hendrickus Vlenburgensis excudebat" was added in the lower margin. Dutuit and von Seidlitz call it second state, because they claim Rovinski's first state to be from an entirely different plate, which never was finished. A very fine impression. Framed.

3502—The Descent from the Cross

A night piece. Bartsch, 83. Second state. With a set of regular, diagonal burin lines in the upper part of the plate. Small margin.

3503—The Decapitation of St. John the Baptist

Bartsch, 92. Second state. The spears of the soldiers to the left have been re-enforced with the burin. It seems that this impression was used for making a counterproof and therefore the blurred appearance. From the Goldsmid and Peoli collections.

3504—Peter and John Healing the Sick

Bartsch, 94. Second state. The right side of Peter's body has now an outline, while the shading of the arch to the left has not been carried further down. Very fine impression, with burr, on Japanese paper. From the Sir Edward Astley collection. Framed.

3505—The Baptism of the Eunuch

Bartsch, 98. Second state. The cascade is now shaded with a set of diagonal lines. From the Peoli collection.

3506—The Death of the Virgin

Bartsch, 99. Second state. The small oval on the base of the left bedpost is still without the vertical lines, while the arm of the chair in the right corner is heavily shaded. With small margin. From the Peoli collection.

3507—The Same

Second state. Very fine, rich impression with burr and a small margin. From the collection of Wm. Morley. Framed.

3508—St. Jerome Sitting at the Foot of a Tree

Bartsch, 100. Third state. Most of the retouches of the second state (back of the left sleeve) have been worn off.

3509—The Game of Kolef

Bartsch, 125. Second state. The white spots along the upper edge have been covered. From the G. Lorcano collection.

3510—The Schoolmaster

Bartsch, 128. First state. Before the retouch. The face towards the middle of the plate has the appearance of a monkey.

3511—A Man Playing Cards

Bartsch, 136. First state. Pure etching. There is a white space along the upper edge of the plate. From P. Mariette's collection.

The Same

Second state. The white space has been covered with lines. With a small margin.

Two pieces; one lot.

3512—A Man Meditating

Bartsch, 148. Fifth state. The plate is reduced to 131 mm. x 145 mm. and the flame has the form of a lance. Fine impression with margin. A trifle foxed. From the Camesina, Arozarena, A. F. Didot and Peoli collections.

3513—A Painter Drawing from a Model

Bartsch, 192. Second state. The upper part of the easle is shaded. Fine impression, but foxed. From the Chalon, Dighton, Seymour and Mary J. Morgan collections.

3514—Academic Figures of Two Men

Bartsch, 194. First state. Before the white spaces near the left edge and on the right shoulder of the man sitting in front were covered with lines. With margin. From the Peoli collection.

3515—A Woman with Her Feet in the Water

Bartsch, 200.

3516—The Woman with the Arrow

Bartsch, 202. Third state. The signature is re-enforced and the white spaces near it are covered. Fine impression with a small margin. Slightly foxed. From the Gervaise, A. F. Didot and Peoli collections.

3517—A Nude Woman Lying Down and Seen from the Back

Bartsch, 205. Third state. With the retouch that covers all blank spaces along the upper edge.

3518—The Three Trees

Bartsch, 212. Superb impression on paper with the watermark of the "Head of Folly." Very rich, but at the same time transparent in its deepest shadows, so that the two persons in the lower right corner, are plainly visible. With 6 mm. margin all around the composition. A small tear carefully repaired. Framed.

3519—An Arched Landscape with a Flock of Sheep

Bartsch, 224. First state. Before the small dead branches protruding from the tree nearest to the road. An impression of unexcelled beauty and freshness, full of burr and with a margin of from 12 to 15 mm. on all sides. From the John Barnard, Goerge Hibbert, Aylesford and Holford collections. Framed.

3520—A Landscape with a Cottage and a Haybarn

Bartsch, 225. A magnificent impression of rare beauty. Strong, but transparent, with a very delicate distance and with plenty of burr in the foreground. The paper is in immaculate condition, and there is a small margin on all sides of the plate. From the collection of C. Josi. Also a counterproof of the same plate. Framed.

3521—An Old Man in a Divided Fur Cap

Bartsch, 265. Third state. The plate worked over in mezzotints by Verkolje.

3522—Jan Silvius

Protestant minister at Amsterdam. Bartsch, 266. Second state. The oxide spots are covered with heavy lines. Fine impression, with small margin. Slightly foxed. From the Peoli collection.

3523—The Same

Second state. Also a fine impression, slightly foxed. From the Buccleugh collection.

3524—Clement de Jonghe

Bartsch, 272. First state. The background is not cleaned, before the additional shading on the right eye, before the plate was arched at the top and before the additional hatchings below the top of the

chairback. A very fine impression of this rare state, with 20 mm. margin. From the P. Mariette, Galichon and Seymour Haden collections.

3525—Jan Lutma

Bartsch, 276. Third state. With the curved shading on the arch of the window. Good impression with a small margin.

3526—Jan Asselyn (Crabbetje)

Bartsch, 277. Third state. The background is burnished out and the portrait retouched. On thin Japanese paper.

3527—Ephraim Bonus

Bartsch, 278. Second state. The ring on the finger is now white. Fine impression with a small margin on three sides and—13 mm.—at the bottom. From the Mary J. Morgan collection. Framed.

3528—Uytenbogaerd

(The goldweigher.) Bartsch, 281. Third state. With Captain Baillie's retouch. Fine impression with big margin. Framed.

3529—The Little Coppenol

Bartsch, 282. Sixth state. Retouched with very close lines, and the bull's-eye is put in again. Very good impression with margin. From the A. F. Didot and Peoli collections.

3530—The Great Coppenol

Bartsch, 283. Denon's copy. Dutuit, vol. v, p. 484.

3531—The Great Jewish Bride

Bartsch, 340. Fourth state. The wall on the right of the plate is divided in courses. Very fine impression, with margin. Duplicate from the British Museum collection. Framed.

3532—The Disciples at Emmaus

Engraved by Arnould Houbraken. Bartsch, app. pp. 156-157. No. 4. First state. The pure etching. Second state. The plate is mezzotinted. Third state. In the lower margin: "Rembrandt f. 1635." The "6" reversed. Fourth state. The mezzotint is almost completely worn off and the plate is reduced in size. "II D Pag. 34" in upper right corner. From the Aylesford collection.

Four pieces; one lot.

REVERDY, GEORGES (CESARI REVERDINO)

3533—Moses Striking the Rock Horeb
Bartsch, vol. xv, pp. 466-467. No. 2.

RIBERA, JUSEPA DE ("LO SPAGNOLETTO")

3534—The Martyrdom of St. Bartholomew
Bartsch, vol. xx, p. 81. No. 6.

St. Peter
Bartsch, 7. First state. Before "F. V. W., ex." Both from the Peoli collection.

Two pieces; one lot.

ROSA, SALVATOR

3535—Four Pieces from the Set of Sixty-two Figures
Bartsch, xx, pp. 278-292. Nos. 26, 29, 36 and 80.

Four pieces; one lot.

RUBENS, PETER PAUL

3536—Christ in the Garden of Olives
Engraved by Pieter de Balliu. Schneevoogt, sec. ii, p. 38. No. 234. First state. Before Wyngaerde's address was changed to Huberti's.

The Holy Family, St. John and St. Ann
Engraved by Lucas Vorsterman, sen. Schneevoogt, sec. iv, p. 88. No. 126. First state. Before Schenk's address.

Two pieces; one lot.

3537—St. Francis Receiving the Infant Christ from the Arms of the Virgin
Engraved by Michel Lasne. Schneevoogt, sec. v, p. 99. No. 42. First state. Before "S. Franciscus de Paula" between the latin verses.

The Martyrdom of St. Lawrence
Engraved by Lucas Vorsterman, sen. Schneevoogt, sec. v, p. 105. No. 100.

Ixion Duped by Juno
Engraved by P. van Sompel. Schneevoogt, sec. vii, p. 121. No. 11. Second state. With "G. Valk Excu'd."

Three pieces; one lot.

SAENREDAM, JAN

3538—Eve Persuading Adam to Eat the Apple
Bartsch, vol. iii, pp. 232-33. No. 35. Second state. "Razet divulg" replaced by "R. de Baudous."

The Three Kinds of Marriages
Bartsch, iii, pp. 246-247. No. 84-86. No. 2. Marriage for Riches. Bartsch, 85.

Susannah and the Elders
After H. Goltzius. Dutuit, vol. iv, pp. 498-99. No. 3. Copy.

Three pieces; one lot.

SADELER, AEGIDIUS

3539—The Virgin and Child Surrounded by Saints
After Joh. ab Ach.

Hercules Leading Away Cerberus

Pan and Syrinx

The Happy Mother
The three last ones after his own designs.

Four pieces; one lot.

SADELER, JAN AND RAPHAEL

3540—Enoch and His House
By J. Sadeler, after M. de Vos.

Dormio et cor Meum Vigilat
By J. Sadeler.

War Scene
By J. Sadeler, after Iost Amman.

The Sense of Smelling
By R. Sadeler, after M. de Vos.

Vita Contemplativa—Vita Activa

St. Anthony
After O. Fialetti.

Six pieces; one lot.

SOLIS, VIRGILIUS

3541—The Eight Virtues
Bartsch, vol. ix, p. 268. No. 198.

SUBLEYRAS, PIERRE

3542—The Brazen Serpent
Robert-Dumesnil, vol. xi, p. 308. No. 2. First state. Before the inscription: "Tabula a Pétro . . ."

Magdalen Washing the Feet of Christ
Robert-Dumesnil, vol. xi, pp. 308-309. No. 3. Second state to the fifth. The third state has one line of the inscription suppressed. All from the Peoli collection.

Five pieces; one lot.

SUYDERHOEF, JONAS

3543—David Nuyts

Dutuit, vol. vi, p. 392. No. 61. Second state. The verses are no longer in Gothic letters. From the W. Sharp and Lawson Thompson collections.

Theodor Schrevel

After F. Hals. Dutuit, vol. vi, p. 397. No. 77. Second state. The misspellings "Screevelium" and "Landasse" are corrected, but before Banheinningh's address was replaced by "H. Focken excudit."

Two pieces; one lot.

3544—Les Joueurs de Trictrac

After A. van Ostade. Dutuit, vol. vi, p. 412. No. 123. Third state. With the shading of the head of the pipe laying under the table.

TEMPESTA, ANTONIO

3545—The Principal Actions of Alexander

Bartsch, vol. xvii, pp. 143-144. Nos. 545-556. No. 7 of the set.

War of the Romans against the Batavians

Bartsch, vol. xvii, pp. 145-146. Nos. 560-595. Of this set of 36 plates the Nos. 2, 3, 6, 15, 16, 29, 32, and a plate without the number.

Nine pieces; one lot.

TESTA, PIETRO

3546—Abraham's Sacrifice

Bartsch, vol. xx, p. 215. No. 1. Very fine impression. From the John Barnard collection.

3547—Death of Cato

Bartsch, vol. xx, p. 220. No. 20.

Venus Presenting a Suit of Armor to Æneas

Bartsch, vol. xx, p. 221. No. 24.

Two pieces; one lot.

UNKNOWN ENGRAVERS

3548—Nine Headpieces

With animals mounted on two sheets. Among them one duplicate. Very fine and rare.

Nine pieces; one lot.

3549—Six Silversmith's Designs of Ornaments

Among them three nielli. Very rare.

Six pieces; one lot.

3550—A Collection of 37 Silversmith's Ornaments
Engravings of scroll designs. Trial proofs on China paper, mounted on plate paper and bound. Paper cover and canvas back. Gilt top.

3551—Hercules Carrying the Columns of Gades
Hercules Subduing Cerberus
In the manner of the Little Masters.
Reversed Copy of the Virgin of 1507
By A. Altdorfer. Bartsch, vol. viii, p. 47. No. 15.
St. Barbara
Very early German engraving.
Four pieces on two sheets; one lot.

VARIOUS ENGRAVERS

3552—Fourteen Engravings and Etchings
By Badalocchio, Farinati, Tempesta and others.
Fourteen pieces; one lot.

VAN DALEN, CORNELIS

3553—Venus Speaking to Cupid
After G. Flinck. Andresen, vol. i, p. 318. No. 5. Second state. With the inscriptions, but before "C. v. Dalen senex Excudit" was replaced by Blooteling's address.
Joshua Sylvestre
For the translation of Du Bartas' works.
Two pieces; one lot.

3554—Giorgio Barbarelli (Giorgione da Castelfranco)
After Titian. Andresen, vol, i, p. 318. No. 10. First state. Proof before all letters.

VAN DEN HOECKE, ROBERT

3555—Le Moulin à vent
Bartsch, vol. v, p. 151. No. 1. From the collection of Brüsaber.
La Marmite
Bartsch, vol. v, pp. 157-158. No. 14. First state. Before the address. From the Camberlyn collection.
Le petit Fort
Bartsch, vol. v, p. 160. No. 17.
Also a Landscape
By Ignace van den Stock. Etching. From the Camberlyn collection.
Four pieces; one lot.

VAN DEN HOOVE, FREDERIK HENDRIK

3556—Jacob Cornelisz

After C. de Visscher, Surgeon at Amsterdam. Andresen, vol. i, p. 692. No. 1. A very strong and spirited portrait.

VAN DE VELDE, ESAIAS

3557—The Kermess

Andresen, vol. ii, p. 645. No. 3. Before the inscription "Laet de Boeren . . ." Also three other prints by A. van de Velde, Backhuizen, etc.

Four pieces; one lot.

VAN DE VELDE, JAN

3558—Pieter Schreyver

After F. Hals. Andresen, vol. ii, p. 646. No. 8.

The Witch

Andresen, vol. ii, p. 646. No. 14. First state. Before Schagen's address.

The Tric-Trac Players

Andresen, vol. ii. p. 646. No. 16. Second state. With Visscher's address.

Three pieces; one lot.

3559—The Star of the Kings

After P. Molyn. Andresen, vol. ii, p. 646. No. 18. First state. Before Visscher's address and before the name of the engraver.

Children Dancing

After P. Molyn. Andresen, vol. ii, p. 646. No. 19. Second state. With Visscher's address.

Two pieces; one lot.

3560—The Pancake Woman (de Koeckebakster)

After P. Molyn. Andresen, vol. ii, p. 647. No. 20. Second state. Before Visscher's address.

The Returning Shepherd

Andresen, vol. ii, p. 647. No. 23. First state. Before Visscher's address. Both very fine.

Two pieces; one lot.

3561—Aurora and Vesper

From the "Four Times of the Day." Andresen, vol. ii, p. 647. No. 32. First state. Before Visscher's address on the plate of "Aurora." All in Count Goudt's manner.

Two pieces; one lot.

3562—Vesper

From the set "Four Times of the Day." Andresen, 32. From the collections of von Rumohr and Berlin Museum.

"Ignis"

After J. Buytenweg. From the set of the "Four Elements." First state. Before Visscher's address. Andresen, vol. ii, p. 648. No. 33.

Autumn

From the set of the Seasons. All in Count Goudt's manner.

Three pieces; one lot.

3563—The Four Times of the Day

Franken, 191-194. In Count Goudt's manner. A very fine set.

Four pieces; one lot.

3564—Terra, Aër and Aqua

From the "Four Elements," after J. Buytenweg. Franken, 142-145.

Three pieces; one lot.

3565—"Aër"

From the set "Four Elements." Franken, 142-145.

Another Plate of "Aqua"

Belonging to a different set.

Two pieces; one lot.

3566—The Country Fairs

Seven of the eight plates. One of them before the name of the artist and before the number. An interesting set of Costume plates.

Seven pieces; one lot.

3567—Five Dutch Landscapes Nos. 1-5

Two Interiors of Printing Shops

Both after P. Saenredam.

Seven pieces; one lot.

VAN DYCK, ANTHONIE

3568—Jan Breughel

Dutuit, vol. iv, pp. 158-159. No. 1. Third state. Before the letters G. H. Very fine. From the collection of Dr. W. Ackermann.

3569—Jodocus Momper

Dutuit, vol. iv, p. 163. No. 7. Fifth state. The letters G. H. are taken out and the plate is cleaned. Inlaid. From the P. Mariette collection.

Paul du Pont

Dutuit, vol. iv, pp. 164-165. No. 9. Sixth state. The letters G. H. are taken out. From the collection of Heinrich Füssli & Co.

Two pieces; one lot.

3570—Jacob Jordaens

Engraved by P. de Jode. Dutuit, vol. iv, p. 197. No. 40. Fourth state. The letters G. H. are removed. From the Peoli collection.

Palamedes Palamedesz

Engraved by Paul Pontius. Dutuit, vol. iv, pp. 212-213. No. 64. Fifth state. The letters G. H. are removed.

Van Stalbent, Adriaan

Copy after Pontius. Dutuit, 72. Oval. Unfinished trial proof.

Three pieces; one lot.

3571—Theodor Galle

Engraved by Lucas Vorsterman, sen. Dutuit, vol. iv, pp. 225-226. No. 88. Fourth state. The letters G. H. have been removed.

Gerard Seghers

Engraved by Lucas Vorsterman, jr. Dutuit, vol. iv, p. 233. No. 101. Fourth state. The back part of the head has been enlarged.

Don Antonio Zuniga e Davila

Engraved by Conrad Waumans. Dutuit, vol. iv, pp. 258-259. No. 154. First state. Before J. Meyssen's address was removed.

Three pieces; one lot.

VAN EVERDINGEN, ALDERT

3572—Le Troupeau de Cochons

Drugulin, pp. 31-32. No. 43. Second state. The corners of the plate are rounded, but before all the corners of the border line were closed and before all the sky was shaded. With margin.

La rivière au bas du grand rocher

Drugulin, pp. 32-33. No. 44. Second state. The corners of the plate are rounded, with the slip of the burin, but before the shading of the entire sky. Laid down.

Two pieces; one lot.

3573—La chèvre sur le petit Pont

Drugulin, p. 37. No. 51. Third state. The corners of the plate are rounded and in front of rock in the centre a bunch of grass, but before the border line was strengthened.

Les trois voyageurs au pied du grand rocher

Drugulin, pp. 50-51. No. 70. Third state. The sky has been again shaded across the entire plate, but the plate is not cleaned. Margin.

La femme regardant la nacelle

Drugulin, pp. 54-55. No. 76. Third state. The shading of the sky touches the border line. With the set of diagonal lines in the right lower corner.

Three pieces; one lot.

VAN LEYDEN, LUCAS

3574—The Crown of Thorns
Dutuit, vol. v, p. 65. No. 68.

The Same
(Larger plate.) Dutuit, vol. v, p. 65. No. 69. Good old impression with large margin. From the Wm. Bell Scott collection.

Two pieces; one lot.

3575—Calvary
Dutuit, vol. v, p. 67. No. 74. Second state. The date is no longer reversed. Folded and a small tear skillfully repaired.

3576—The Return of the Prodigal Son
Dutuit, vol. v, p. 68. No. 78. Fine, strong impression, but folded and torn. The tear skillfully repaired. From the Holford collection.

3577—St. Christopher
Dutuit, vol. v, p. 74. No. 108.

The Four Evangelists
Small oval copies of Dutuit, vol. v, pp. 72-73. Nos. 100-104.

Five pieces on two sheets; one lot.

3578—St. Jerome
Dutuit, vol. v, p. 75. No. 114. From the B. Keller and Mary J. Morgan collections.

3579—St. Anthony
Dutuit, vol. v, p. 76. No. 116.

3580—Pyramus and Thisbe
Dutuit, vol. v, p. 80. No. 135. From the Mary J. Morgan collection.

VANNI, FRANCESCO

3581—St. Francis in Ecstasy
Bartsch, vol. xvii, pp. 196-197. No. 3. Exceedingly rare.

VAN OSTADE, ADRIAAN

3582—The Hurdy-gurdy Player
Dutuit, vol. v, p. 223. No. 8. Fourth state. The outline of the right shoulder is complete, and the little gray spot on the mantle to the right is covered with lines.

The Man Looking Out of the Door
Dutuit, vol. v, pp. 223-224. No. 9. Second state.

Two pieces; one lot.

3583—The Smoker at the Window

Dutuit, vol. v, p. 224. No. 10. Third state. The shadow under the hat near the nose has three sets of lines.

Rural Affection

Dutuit, vol. v, pp. 224-225. No. 10. Ninth state. The plate is heavily retouched with the burin.

Two pieces; one lot.

3584—Man and Woman Conversing

Dutuit, vol. v, pp. 225-226. No. 12. Third state. The border line is still thin and the black spot on the woman's back is very plain. From the Alferoff collection.

3585—The Same

Dutuit, 12. Third state.

The Three Smokers

Dutuit, vol. v, p. 227. No. 13. Fifth state. The crosslines in the right upper corner near the plate reach now the upper border line.

Two pieces; one lot.

3586—The Knifethrust

Dutuit, vol. v, p. 231. No. 18. Fifth state. The bolt of the door behind the man with the knife raised above his head is no longer visible and the arch has an additional set of vertical lines near the window.

The Singers at a Window

Dutuit, vol. v, pp. 232-33. No. 19. Seventh state. There is a slip of the burin on the nose of the man behind the one singing and his cap is covered with a third set of lines.

Two pieces; one lot.

3587—A Painter

Dutuit, vol. v, pp. 245-247. No. 32. Fourth state. Before the height of the hat was reduced and before the place was cut to 235 mm. by 175 mm. Very fine.

3588—The Anglers

Dutuit, vol. v, p. 237. No. 26. Fourth state. The border line is reenforced and the horizontal shading in the sky of the right corner is still visible.

Also a Small Copy of it

Both from the Peoli collection.

Two pieces; one lot.

3589—The Luncheon

Dutuit, vol. v, pp. 265-267. No. 50. Eighth state. With the verses by Tibull and the strong diagonal lines between the legs of the small

bench, upon which the woman is seated; the border line is re-enforced. Fine impression, with good margin, slightly foxed. From the Esdaile collection.

VAN VLIET, JORIS

3590—Lot and His Daughters

Dutuit, vol. vi, pp. 540-541. No. 1. Second state. With the set of diagonal lines on the rock towards the right upper corner, but before "Clemendt de Jonghe excudit" in the middle of the margin. Very fine. From the Linck and Alferoff collections.

3591—The Rat Killer

Dutuit, vol. vi, p. 552. No. 55. Very fine early impression with margin.

VENEZIANO, AGNOSTINO

3592—The Procession of Silenus

Bartsch, vol. xiv, pp. 192-193. No. 240. Early impression, before the address of Antonio Salamanca. Good margin. From the Durand and Robert-Dumesnil collections.

3593—Venus and Vulcan Surrounded by Cupids

Bartsch, vol. xiv, pp. 261-262. No. 349. First state. Before the address of Ant. Salamanca. Fine early impression.

3594—The "Stregozzo"

Bartsch, vol. xiv, pp. 321-323. No. 426. Laid down. Second state. With the initials.

VISSCHER, CORNELIS

3595—Virgin and Child in a Landscape with Tobias and the Angel

After Titian. Dutuit, vol. vi, p. 467. No. 4. First state. Proof before all letters.

3596—The Ascension

After Paul Veronese. Dutuit, vol. vi, p. 468. No. 9. First state. Proof before all letters. Small hole in lower margin.

3597—A Couple Seated at a Table

After A. van Ostade. Dutuit, vol. vi, p. 491. No. 82. Fourth state. Before De Jonghe's address. From the Burleigh James collection.

VISSCHER, JAN

3598—Le Tâtonneur

After A. van Ostade. Dutuit, vol. vi, pp. 529-530. No. 2. Possibly a second state. Part of the lower margin being cut off, the state cannot be ascertained.

Les Joueurs de Trictrac Sous la Traille

After A. van Ostade. Dutuit, vol. vi, p. 530. No. 3. Fine early impression. The state cannot be ascertained as all margin has been cut off. From the Burleigh James collection.

Two pieces; one lot.

VAN BOUCKEL, ANNA

3599—Christopher, Prince of Portugal

Son of King Antonio, after D. du Moutier. The only plate known by this engraver.

VON SANDRART, JACOB

3600—Johann Jacob Leibniz

After D. Preisler.

Georg Wolfgang Freiherr zu Schwarzenberg

After P. Schik. Engraved by Johann Schweizer.

Charles d'Hovyne

Counsellor of state in Belgium. Engraver unknown.

Three pieces; one lot.

WATERLOO, ANTONI

3601—Le Troupeau et l'Homme à Cheval sur le Pont

Dutuit, vol. vi, p. 575. No. 28. "H" from a set of 12 landscapes marked from "A" to "M" in the upper left corner.

La Rivière Bordée de Rochers

Dutuit, vol. vi, p. 581. No. 50. "4" from a set of six, without numbers.

Le Pont de Planches

Dutuit, vol. vi, p. 582. No. 52. "6" of the same set.

Three pieces; one lot.

3602—The Same

Dutuit, 52.

Le Moulin dans le bois

Dutuit, vol. vi, p. 602. No. 103. "9" of a set of 12 landscapes without numbers.

Two pieces; one lot.

3603—Les Parties de bois Nouvellement Coupées

Dutuit, vol. vi, p. 604. No. 108. First state. The ground in front of the fence to the left is almost without any work. Before the cross-hatchings in front of the fence towards the centre. Very fine.

3604—Le petit Bossu

Dutuit, vol. vi, p. 611. No. 121. "3" from a set of six. From a collection of A. Thomassin.

WIERIX, THE BROTHERS ANTONIE, HIERONYMUS AND JAN

3605—The Last Supper

By A. Wierix.

The Mocking of Christ

By Hier. Wierix, afer Gielis Mostaert. Alvin, p. 37. No. 198.

St. Hubertus

By Hier. Wierix, after M. de Vos. Alvin, p. 175. No. 956. First state. Before the painter's name was removed.

St. Jerome

By Hier. Wierix, after Gielis Mostaert, Alvin, p. 37. No. 198. Lyck's name was replaced by B. Voskyls.

Christ Before Pilate

After J. Strada.

Dives Tortured by the Demons

Alvin, p. 209. No. 1102.

The Martyrdom of St. Peter, St. Paul and St. Stephen

Seven pieces; one lot.

3606—Claude Aquaviva

By Hieronymus Wierix. Alvin, p. 378. No. 1857.

Louis Dorléans

By Hieronymus Wierix. Inlaid. From the P. Mariette collection.

Two pieces; one lot.

3607—Title Pages and Frontispieces

A collection of 227 pieces containing many rare specimens by I. Droeschout, Elstracke, Gaultier, Marshall and Vaughan. Neatly mounted in one scrap album with a written list of 145 of them. Ex libris Ditchfield, M.D.

One lot.

3608—The Same

A collection of 1024 pieces neatly mounted in four scrap albums as follows:

History and Literature
2 volumes, containing 141 and 411 pieces.

Theology
Containing 264 pieces.

Science—Medicine
Containing 208 pieces. A written, but incomplete list goes with each volume. Ex libris Ditchfield, M.D.

One lot.

3609—The Same
A collection of 16 pieces
By Cross, C. van de Passe, Elstracke, Marshall, White and others. All in very fine state of preservation and very rare.

One lot.

3610—The Same
A collection of 25 pieces
By S. van de Passe, Elstracke, Gaywood, Hertochs, Hollar, Marshall, Picquet, Rawlins and others. All in very fine condition and very rare.

One lot.

3611—The Same
A collection of 152 Title pages, Frontispieces, Tailpieces and Printers' marks
Rare and interesting.

One lot.

WOODCUTS (ANCIENT AND MODERN)

ANDREANI, ANDREA

3612—The Adoration of the Magii
After Luini, Chiaroscuro. Bartsch, vol. xii, p. 30. No. 4. Three different impressions, each of them having the tone printed from a different plate. All from the Didot and Peoli collections.

Three pieces; one lot.

3613—The Virgin and Child and St. John
After Casolano. Chiaroscuro. Bartsch, vol. xii, p. 57. No. 13. Laid down.

The Virgin and Child and St. John, Also St. Catherine and St. Francis
After Ligozzi. Chiaroscuro. Bartsch, vol. xii, p. 67. No. 27. Both from the Peoli collection.

Two pieces; one lot.

BEHAM, HANS SEBALD

3614—Christ Crucified
Bartsch, vol. viii, p. 233. No. 90.

Luther Translating the Bible
By an unknown engraver.

Crucifix, a Shrine and a Coffin with the Body of a King
By an unknown engraver.

Three pieces; one lot.

BURGKMAIR, HANS

3615—Battle Between the Troops of Emperor Maximilian I and the Swiss. No. 72.
Bartsch, vol. vii, pp. 224-229. No. 80.

The Emperor Maximilian I Receiving a Young Princess. No. 88. From the "Weiss Kunig." Bartsch, 80. Both from the Didot and Peoli collections.

The Emperor Hunting

Three pieces; one lot.

CRANACH, LUCAS

3616—Adam and Eve
Bartsch, vii, p. 279. No. 1. From the Gervaise, Didot and Peoli collections.

3617—The Agony in the Garden
Bartsch, vii, p. 250.

The Virgin and St. Ann
Bartsch, vii, p. 285. No. 68. Inlaid.

Venus
Bartsch, vol. vii, p. 291. No. 113. From the Didot and Peoli collections.

Three pieces; one lot.

3618—Martin Luther
Heller, p. 245. No. 657. Passavant, vol. iv, p. 19. No. 199. With German text.

Philip Melanchton
Bartsch, vol. vii, p. 300. No. 153. From the Von Nagler collection and duplicate from the Berlin Museum.

Two pieces; one lot.

DA CARPI, UGO

3619—The Death of Ananias
After Raphaël. Chiaroscuro. Bartsch, xii, pp. 46-47. No. 27. Second state. The inscription "Quis quis has tabella," etc., removed. From the Peoli collection.

A Sybil
After Raphaël. Chiaroscuro. Bartsch, vol. vii, p. 89. No. 6. Copy in watercolor on green paper.

Envy Chased from the Temple by Hercules
After B. Peruzzi. Chiaroscuro. Bartsch, vol. xii, p. 133. No. 12. First state. From the Didot collection.

Three pieces; one lot.

DÜRER, ALBRECHT

3620—Samson Killing the Lion
Bartsch, vol. vii, p. 116. No. 2. Has been folded. A tear neatly mended, to the right, crosses the tail of the lion. From the collection of Storck of Milan.

3621—The Three Kings Bringing Presents to the Infant Jesus
Bartsch, vol. vii, p. 116. No. 3. Has been folded. At the right, half-way up the print, a tear has been repaired. On paper with the watermark of the imperial eagle. (Hausmann, No. 51.)

3622—Christ Presented to the People
Bartsch, vol. vii, p. 117. No. 9. From the Great Passion on Wood. Proof without the text at the back (on paper with watermark Hausmann No. 39). In perfect condition with margin. From the Peoli collection.

3623—The Crucifixion
Bartsch, vol. vii, p. 117. No. 11. From the Great Passion on Wood. Without the text at the back. From the Peoli collection.

3624—The Virgin and the Holy Women Weeping Over the Dead Body of Christ
Bartsch, vii, p. 117. No. 13. From the Great Passion on Wood. Without the text at back. Watermark of a serpent. From the Peoli collection.

3625—The Resurrection

Bartsch, vol. vii, p. 118. No. 15. From the Great Passion on Wood. Without the text at the back. Clearly printed impression, in fine condition, with margins. From the Peoli collection.

3626—Christ Taking Leave of His Mother

Bartsch, vol. vii, p. 119. No. 21.

Christ Praying upon the Mount of Olives

Bartsch, vol. vii, p. 119. No. 26.

Christ Before Pilate

Bartsch, vol. vii, p. 120. No. 31. From the Small Passion on Wood. Proofs without the text at the back. Bartsch, No. 31. Has been trimmed at the right.

Three pieces; one lot.

3627—Christ Presented to the People

Bartsch, vol. vii, p. 120. No. 35.

Christ Bearing His Cross

Bartsch, vol. vii, p. 120. No. 37. From the Small Passion on Wood. Without the text at the back. The conservation of Bartsch 35, leaves something to be desired.

Two pieces; one lot.

3628—The Life of the Virgin

Bartsch, vol. vii, pp. 131-133. Nos. 76-95. The complete set of 20 wood cuts, including the very rare frontispiece, which so often is missing from the series. They are all without the text, in fine condition, and with ample margins. Watermarks of the small Two Towers and the little High Crown.

The Death of the Virgin and the Assumption of the Virgin

On paper with the watermark of the Bull's head. The Virgin seated upon a crescent (Bartsch, No. 76) is from the J. D. Böhm and W. Bell Scott collections, all the others in the set are from the Count von Enzenberg and W. Bell Scott collections. It rarely happens that a set of such uniform quality is offered for sale.

Twenty pieces; one lot.

3629—The Annunciation

Bartsch, vol. vii, p. 132. No. 83. Without the text. From the Peoli collection.

The Nativity

Bartsch, vol. vii, p. 132. No. 85. Fine impression, with the Latin text. From "The Life of the Virgin." From the Peoli collection.

Two pieces; one lot.

3630—The Circumcision

Bartsch, vol. vii, p. 132. No. 86. Without the text. From the Peoli collection.

The Adoration of the Magi

Bartsch, vol. vii, p. 132. No. 87. Without the text. Has been mounted. From the "Life of the Virgin."

Two pieces; one lot.

3631—The Death of the Virgin

Bartsch, vol. vii, p. 132. No. 93. From the "Life of the Virgin." Without the text. From the A. Firmin-Didot and Peoli collections.

The Adoration of the Virgin

Bartsch, vol. vii, p. 133. No. 95. Has been mounted. From the Henri, Baron de Triquetti collection.

Two pieces; one lot.

3632—The Virgin, Seated, Suckling the Infant Jesus

Bartsch, vol. vii, p. 135. No. 99. Has been torn and mended in upper right corner, and has been folded. From the A. Firmin-Didot and Peoli collections.

3633—The Virgin Seated, with an Apple

Bartsch, vol. vii, pp. 135-136. No. 101. Very small hole near the Virgin's thumb, otherwise in splendid condition, with large margins.

3634—The Same

Beautifully printed and early proof before the border line wore down. With large margins and in very fine condition. From the Peoli collection.

3635—The Virgin with the Rabbit

Bartsch, vol. vii, p. 136. No. 102. From the A. Firmin-Didot collection. Has been folded four times.

The Blowing of the Sixth Trumpet

Copy of Bartsch, vol. vi, p. —. No. 69. By Hieronymus Greff.

Two pieces; one lot.

3636—The Universal Judgment

Bartsch, vol. vii, p. 103-104. No. 124. Fine and clearly printed impression on paper with the watermark, Hausmann No. 55. From the A. Firmin-Didot and Peoli collections.

3637—Herodias Receiving the Head of John the Baptist

Bartsch, vol. vii, p. 143. No. 126. Good impression, in excellent condition.

3638—The Knight and the Foot Soldier

Bartsch, vol. vii, p. 145. No. 131. Has been torn in upper right corner and mended on the trunk of the tree to the left.

3639—The Congress of the Three Kings

Bartsch, vol. vii, pp. 149-159. No. 138. From the Triumphal Arch of Maximilian. Impressions of this block are very rare. Has been torn and carefully mended down the middle of the print, and repaired in the sky above the head of the King to the right. From the A. Firmin-Didot and Peoli collections.

3640—Saint Barbara Seated and Facing to the Left

Bartsch, vol. vii, app., p. 181. No. 24. Second state, with the monogram. Clearly printed impression. Has been mounted around the edges.

FLÖTNER, PETER (attributed to)

3641—Diana and Actaeon

Printed from two blocks and joined in the centre. Rare.

GRÜN, HANS BALDUNG

3642—The Groom and the Sorceress

Passavant, vol. iii, p. 324. No. 76. From the Wm. Bell Scott collection.

JACKSON, J. B.

3643—The Entombment

After Jacopo de Ponte. Chiaroscuro.

The Sacrifice

After one of Raphaël's cartoons by an unknown engraver. Chiaroscuro.

Two pieces; one lot.

OSTENDORFER, MICHEL

3644—The Pilgrimage to the "Beautiful Madonna" of Regensburg

Passavant, vol. iii, p. 312. No. 13. The upper part cut out and therefore laid down. Very rare.

SCHÄUFELEIN, HANS

3645—The Passion of Jesus Christ

From Das Lieden Jesu Christi gesatzweis bezwungen durch Wolfgang Man. Augsp. 1515. Durch den jungen Hans Schönsperger. Bartsch, vol. vii, p. 250. No. 23-25.

Also four other woodcuts from the same book.

Twenty-five pieces; one lot.

3646—Christ Bearing His Cross
Bartsch, vol. vii, pp. 251-152. No. 28.
Un seigneur assis entre deux dames au bas d'une tribune où il y a des musiciens. Bartsch, vol. vii, p. 265. No. 96.

Also an Old Copy of the Same
All three from the Didot and Peoli collections.

Three pieces; one lot.

SOLIS, VIRGIL

3647—St. Jerome
From "Biblische Figuren des neuen Testaments." Bartsch, vol. ix, pp. 316-317. No. 1.

Illustration to "The Fables of Esopus
Bartsch, vol. ix, pp. 321-323. No. 8. Also ten other old woodcuts on six sheets.

Eight pieces; one lot.

UNKNOWN ENGRAVERS

3648—Adam and Eve
St. Matthew
Pyramus and Thisbe, etc.

Three pieces; one lot.

VAN SICHEM, CHRISTOFFEL

3649—Otto Heinrich von Schwarzenberg
After H. Goltzius. Dutuit, vol. iv, p. 512. No. 3. From the De Triquetti collection. Also six other woodcuts by various engravers.

Seven pieces; one lot.

VARIOUS

3650—A Collection of 169 Woodcuts
By B. Jenichen, G. Leigel, Ostendorfer, V. Solis, T. Stimmer and others, mostly with old coloring. Neatly mounted in two scrap albums, bound in sheepskin back and paper covers, gold tooling, containing 73 and 96 respectively.

Two volumes.

3651—A Collection of 123 Woodcuts
By J. Amann, A. Altdorfer, H. Burgmaier, M. Lorch, M. Ostendorfer, M. Schwarzenberg, J. Stimmer and others. Also H. Brosamer's illustrations to Petrarch's Proverbs and to Cicero. Neatly mounted in two scrap albums, bound in sheepskin back and paper covers, containing 67 and 56 respectively.

Two volumes.

3652—A Collection of 241 Reprints from old German woodblocks
By Altdorfer, Burgkmar, Büsinck and others. Bound in half morocco, gilt edge.

3653—Facsimiles of Ancient Playing Cards
From the originals in the British Museum and in the collection of Mr. Douée. Mounted in two scrap albums bound in full Russia and gilt edge.

Two volumes.

3654—A Scrapbook
Containing 38 loose proofs of vignettes; most likely by Papillon, also 41 proofs by Papillon and Veronica Fontana.

Thirty-two pieces; one lot.

3655—Scrapbook
Containing 168 book illustrations. All hand-made proofs of modern woodcuts on China paper.

3656—A Collection of 307 Hand-made Proofs on China Paper
Of book illustrations, after Birket Foster, Humphreys, Miller, Melville, Dudley and others, with a complete written list. Neatly mounted in two scrap albums. Bound in full morocco (blue) with gold tooling, gilt edges.

Two volumes.

3657—A Collection of 359 Modern Woodcuts
Some of them hand-made proofs on China paper. Neatly mounted in two scrap albums, containing 113 and 246 prints respectively, bound in full morocco (one light blue—one maroon), with gold tooling, gilt edges.

Two volumes.

3658—A Collection of 84 Proofs of Modern Woodcuts
After paintings by the old masters. Neatly mounted in one scrap album, bound in half morocco, with gold tooling, gilt top.

3659—A Collection of 39 Handproofs on China Paper of Woodcuts
By L. Chapon, Dujardin, W. Brown, Delangle, Pontenier, Gouchard, Coste, Ligny, Pannemaker and Carbonneau, after works by Michel Angelo and Titian.

Thirty-nine pieces; one lot.

3660—A Collection of Miscellaneous Wood Engravings
Most of them hand-made proofs on China paper. Containing examples of Bewick, Williams, Thompson and others.

402 pieces; one lot.

JAPANESE WOODCUTS PRINTED IN COLORS

HIROSHIGE, 1770-1850

3661—View of the Sumida River
Bridge and fireworks (River Festivities).

SHUNSHO, KATSUMAGA, 1730-1792

3662—Three Young Ladies in a Landscape

TOYOKUNI, 1769-1825

3663—Three Ladies Near a Screen

3664—Ladies Fishing

UTAMARO, 1753-1805

3665—Hairdresser Dressing a Lady's Hair

3666—Actress and Two Girls Playing Instruments

3667—Three Actresses
All are very fine impressions with splendid coloring, and very rare. They are stretched on Japanese vellum paper for protection.

MEZZOTINTS

BAILLIE, WILLIAM (CAPTAIN)

3668—Sophonisba Angusciola
After her own painting. Smith, vol. i, p. 5. No. 1.

The Holy Family and St. John
After Bar. Schidone. Andresen, vol. i, p. 50. No. 2.

Two pieces; one lot.

BARNEY, W. WHISTON

3669—Louisa, Eldest Daughter of Sir Chas. W. Boughton
Married 1807 to S. Andrew, Ld. St. John. Open letter proof.

BECKETT, ISAAC

3670—Catharine, Queen Dowager
After Sir Peter Lely. Smith, vol. i, p. 24. No. 13. Second state. Earrings, and one-fourth-inch margin added at bottom and sides of oval. Beckett's name replaced by that of Smith. Inlaid.

3671—Anne Killigrew

After her own painting. Smith, vol. i, p. 37. No. 56. Second state. Before "I. Smith ex."

BLOOTELING, ABRAHAM

3672—Catharine, Queen of Charles II

After Sir Peter Lely. Smith, vol. i, p. 66. Letter "e."

BOLOMEY

3673—Frederica Sophia Wilhelmina, Princess of Orange and Nassau

Consort of William V of Orange and sister of Frederick William II, King of Prussia.

BOYDELL, JOSIAH

3674—Claude Gelleé—le Lorrain

Frontispiece to "Liber Veritatis," vol. ii. Smith, vol. i, p. 82. No. 2.

BROOKSHAW, RICHARD

3675—Miss Greville

After Sir Joshua Reynolds. Smith, vol. i, p. 102. No. 12.

Joseph Marchi

After Sir Joshua Reynolds. Smith, vol. i, pp. 103-104. No. 16. Inlaid.

Lady Scarsdale and Her Son

After Sir Joshua Reynolds, engraved by S. Paul. Smith, vol. iii, p. 922. No. 6.

Three pieces; one lot.

"A. BROWNE EXCUDIT"

3676—The Right Hon'ble Lady Grey

After Sir Peter Lely. Smith, vol. i, p. 112. No. 12. First state. Before Browne's address was burnished out. Very fine.

3677—The Right Hon'ble Elizabeth, Countess of Northumberland

After Sir Peter Lely. Smith, vol. i, p. 117. No. 26. Very fine.

CLOWES, BUTLER

3678—Miss Frances Attwood

Afterwards Mrs. Manniok, daughter of the Writing Master of Christ Hospital. Smith, vol. i, p. 138. No. 1. Proof with the artist's name and publication line in scratched letters.

COOPER, RICHARD

3679—Rembrandt's Mistress
After his own painting. Andresen, vol. i, p. 288. No. 4.

DAGOTY, GAUTIER

3680—François Boucher
After Roslin.

DAWE, GEORGE

3681—James Northcote
After his own painting. Smith, vol. i, pp. 151-152. No. 11.

3682—Benjamin West
After A. Robertson. Smith, vol. 1, p. 152. No. 13. First state. Open letter proof. Good margin.

DAWE, PHILIP

3683—Edward Shuter
Smith, vol. i, p. 156. No. 10. Fifth state. The plate cut three-eighths at bottom and address erased.

Soaping Linen
After H. Morland. Smith, vol. i, p. 158. No. 21.

Two pieces; one lot.

DIXON, JOHN

3684—Joshua Kirby
After Thos. Gainsborough, designer in Perspective and author of Dr. Brook Taylor's method of "Perspective Made Easy." Smith, vol. i, p. 212. No. 21. Folded and straightened out.

DUNKARTON, ROBERT

3685—Henry Wriothesley, Earl of Southampton
Smith, vol. i, p. 236. Proof before all letters.

3686—Death of Lucretia
After Benjamin West. Scratched letter proof. Not mentioned by Smith or Andresen.

3687—Endymion Porter
Smith, vol. i, p. 261. First state. Proof before any letters.

Lady and Child (The Virgin and Child).
After Sassoferrato. Wessely, p. 27. No. 67.

The Holy Family
After Guercino. Wessely, p. 28. No. 68.

Three pieces; one lot.

3688—Sleeping Nymphs
After P. P. Rubens. Wessely, pp. 33-34. No. 83. First state. Proof with the artists' names and the publication line in scratched letters, and before the motto on the ribbon of the coat-of-arms. Fine impression with margin.

3689—Jupiter and Calisto
After A. Van Dyck. Wessely, p. 35. No. 86. First state. Only with the artists' names and the publication line in scratched letters, the lower plate margin is not cleaned.

3690—Sleeping Bacchus
After Luca Giordano. Wessely, p. 35. No. 87. First state. Proof with the artists' names and the publication line in scratched letters. Before the motto on the ribbon of the coat-of-arms.

3691—Galatea
After Luca Giordano. Wessely, p. 36. No. 89. Second state. Proof with the coat-of-arms, the artists' names and publication line in scratched letters.

3692—The Quartet
After G. Schalcken. Wessely, p. 50. No. 126. First state. Proof with the artists' names and the publication line in scratched letters. The lower plate margin has not been cleaned.

3693—Perseus and Andromeda
Diana and Actëon
Hercules and Omphale
All after Cipriani. Aquatints in brown. From "The collection of prints after sketches and drawings by G. B. Cipriani."

Three pieces; one lot.

FABER, JOHN, SR.

3694—Desiderius Erasmus
Petrus Martyr
Smith, vol. i, p. 292. No. 58q. From the retouched plates, with Houston's name and the entire inscription changed.

FABER, JOHN, JR.

3695—Sir Godfrey Kneller
After his own painting. (From the Kitcat Club.) Smith, vol. i, p. 376. No. 208 I.

3696—Charles Montague, Earl of Halifax
After Sir G. Kneller. (From the Kitcat Club.) Smith, vol. i, p. 379. No. 208. xix.

3697—Philip Mercier
After his own painting. Smith, vol. i, p. 394. No. 239. Third state. After the word "Scutarius" was changed to "Armiger."

3698—John Milton
Frontispiece to "New Memoirs of Milton," by Peck. Smith, vol. i, pp. 395-396. No. 243.

3699—Michael Rysbrack
After J. Vanderbank. Smith, vol. i, pp. 419-20. No. 314. Second state. With Faber's address, but before the plate was damaged by scratches. From the collection Amann.

3700—Samuel Scott
After T. Hudson. Smith, vol. i, p. 421. No. 319. Second state. Faber's Drury Lane address changed to that of Bloomsbury Square.

3701—The Same
All margin cut off and folded.

3702—John Selden
Smith, vol. i, p. 422. No. 322. Second state. With the full inscription.

3703—Sir James Thornhill
After I. Highmore. Smith, vol. ii, p. 431. No. 345.

3704—Portrait of a Lady

After Henry Pickering. Smith, vol. i, p. 459. No. 417a. First state. Proof before all letters. From the collection of J. A. G. Bouchier.

FINLAYSON, JOHN

3705—David Garrick

After Joshua Reynolds. Smith, vol. ii, p. 480. No. 7. Third state. With the inscriptions. Good old impression.

FISHER, EDWARD

3706—Paul Sandby

After F. Cotes, chief drawing-master at Woolwich. Smith, vol. ii, p. 505. No. 54. Fine impression with large margin.

GEIGER, ANDREAS

3707—Cupid

After L. A. Sirani. First state. Proof before all letters and before the lower plate margin was cleaned. Large margin.

GOLE, JACOBUS

3708—Portrait of the Artist

After D. vr. Plaes. With margin.

3709—The Same

Earlier impression, before the plate was generally made lighter.

3710—Johannes Oyers
Johannes Smit

Two pieces; one lot.

3711—Jan Steen Playing the Guitar and Singing

After his own painting.

3712—Hendrik Noteman

After A. van Gelder. Proof before all letters. Nagler, vol. v, p. 268.

3713—Boy Drawing from a Plaster Cast of Venus by Candle Light

After G. Schalcken.

3714—Lady Singing, Accompanied by a Violinist

After G. Metzu. Andresen, vol. i, p. 593. No. 7. First state. Proof before all letters.

GRAHAM, G.

3715—Van Tromp, Dutch Admiral

After Rembrandt. Smith, vol. ii, p. 529. No. 3. First state. Script letter proof. With two collectors' marks not mentioned by Fagan.

GREEN, VALENTINE

3716—Joseph Carreras

After Sir Godfrey Kneller. Smith, vol. ii, p. 542. No. 20. First state. Before the retouch.

3717—Portrait of the Engraver

After L. F. Abbott. Smith, vol. ii, p. 558. No. 57. Second state. With the inscriptions. Big margin.

3718—The Same

Fine early impression, with margin.

3719—Eleanor Gwyn

After Sir Peter Lely. Smith, vol. ii, p. 560. No. 60. Second state. With all the inscriptions. An unusually fine impression, almost as good as a proof; with margin.

3720—Leda and the Swan

After G. Willison. First state. Proof with the artists' names and the publication line in scratched letters. The lower plate margin uncleaned.

3721—A Fryar's Head

After P. P. Rubens.

The Virgin, Jesus, Elizabeth and St. John

After Willibert.

The Marriage of St. Catherine

After C. Procaccini.

Three pieces; one lot.

GREENWOOD, JOHN

3722—Frans Mieris and His Wife

After his own painting. Not mentioned by Andresen or Smith. First state. Proof before all letters.

HAID, JOHANN ELIAS

3723—Portrait of Johannes Kupezky, the Painter
Andresen, vol. i, p. 637. No. 7. A very fine striking portrait. Perfect in quality and condition.

HAID, JOHANN JACOB

3724—Portrait of Johann Rudolph Huber
After his own painting.
Another plate of the same portrait in reversed position.
Two pieces; one lot.

3725—George de Mareés
After his own painting.

Marcus Fridericus Kleinert
After his own painting. Andresen, vol. i, p. 638. No. 6.
Two pieces; one lot.

3726—Jacques Antoine Arland
After Nicolas de Largillière. Andresen, vol. i, p. 638. No. 8.

Michael Goffard, M.D.
Proof before all letters. With large margin.
Two pieces; one lot.

HODGETTS, THOMAS

3727—Joseph Ames
Open letter proof. Inlaid.

John More
Bishop of Ely, after the engraving by R. White.

The Same
Proof before all letters.

William Herbert
Inlaid.
Four pieces; one lot.

HOUSTON, RICHARD

3728—The Hon'ble Mrs. Barrington
After Joshua Reynolds. Smith, vol. ii, p. 646. No. 6. Second state. Before Houston's address was replaced by Sayer's.

3729—Lady Selina Hastings
After Joshua Reynolds. Smith, vol. ii, p. 668. No. 63. Second state. Before Bowles' address was changed to that of Parker.

3730—The Right Hon'ble Henry Bilson Legge
After W. Hoar. Smith, vol. ii, p. 671.* No. 70a.

Edward, Duke of Buckingham
Engraver unknown. Proof before all letters.

Mr. Wycherly
After Sir Peter Lely, by an unknown engraver. The two last ones not mentioned by Smith.

Three pieces; one lot.

3731—Richard Mead
After A. Ramsay. Smith, vol. ii, p. 675. No. 79. Second state. The writing on the letter is very indistinct.

3732—The Rat Catcher
After Cornelis Visscher. Very fine, early impression.

JONES, JOHN

3733—Miss Kemble
After Joshua Reynolds. Smith, vol. ii, pp. 756-757. No. 42. From the retouched plate.

KYTE, FRANCIS

3734—Edmd. Spencer
From "Worthies of Britain." Smith, vol. ii, p. 795. No. 13b. Only one quarter of the plate. Inlaid.

KINGSBURY, HENRY

3735—Miss Williams
After the engraver's own painting. Smith, vol. iv, p. 788.* No. 15a. Proof with the name of the personage and publication line in scratched letters.

LAWRENCE, SIR THOMAS

3736—Portrait of the Painter
Engraved in stipple by F. C. Lewis.

The Same
Engraved in stipple by F. C. Lewis. On India paper.

The Same
Engraved in mezzotint by Wm. Giller. Proof before all letters.

The Same
Engraved in stipple by F. C. Lewis. Proof before all letters.

Four pieces; one lot.

3737—The Same

Engraved by C. Turner. Open letter proof.

The Same

Lithograph by W. C. Ross.

The Same

Deathmask in three positions. Lithograph by R. T. Lane.

The Same

Three proofs before all letters, on India paper, by various engravers.

Six pieces; one lot.

3738—The Father of the Artist, Princess Charlotte, The Master's Arbuthnot and Three Children's Portraits

Stipples engraved by F. C. Lewis. Some proofs and some slightly touched with watercolors. Also a trial proof of Henry and John Labouchere, engraved by W. Wass.

Eight pieces; one lot.

3739—The Arbuthnots

Engraved in stipple by F. C. Lewis.

Mrs. Arbuthnot and King George IV

Both line engravings by W. Ensom. Lettered proofs on India paper.

Mrs. Siddons

Etching by F. Raubicheck. Two signed artist's proofs, one printed in red.

Five pieces; one lot.

3740—Sir E. Codington

Finished trial proof.

Sir W. Knighton

Engraved by C. Turner. Proof before all letters. (Third trial.)

Robert Viscount Melville

Engraved by C. Turner. Proof before all letters.

Mirza Abu Taleb Khan

Engraved by John Lucas. Script letter proof on India paper.

Wm. Pennicott

Engraved by S. W. Reynolds. Open letter proof.

Five pieces; one lot.

3741—Lady Dover

Engraved by J. H. Watt. Artist's proof on India paper.

Countess Gower and Her Child

Engraved by Finden. Open letter proof on India paper.

Master Lambden

Engraved by W. Ensom. Artist's proof on India paper.

Mrs. Arbuthnot
Engraved by W. Ensom. Open letter proof on India paper.

Lady Playing Guitar
Engraved by W. Ensom. Artist's proof on India paper.

Five pieces; one lot.

3742—Master Hope
Engraved by Samuel Cousins. Script letter proof, full margin.

3743—Mrs. Littleton
Proof before all letters on India paper.

Lady Grosvenor
Script letter proof on plate paper. Both engraved by C. Turner.

Two pieces; one lot.

3744—Donna Maria, Queen of Portugal
Engraved by John Lucas. Script letter proof (name of personage, publisher's line and the word "proof" erased).

Lady Sophia Brownrigg
Engraved by C. Turner. Proof before all letters. Large margin.

Two pieces; one lot.

3745—Miss Murray
Line engraving by G. H. Phillips. Andresen, vol. ii, p. 292. No. 15. Proof before all letters. Large margin.

Jane Bowdler
Stipple by R. M. Meadows.

Boy Holding an Open Book
Line engraving.

Three pieces; one lot.

3746—Lady Peel
Engraved by W. Giller. Script letter proof.

The Dew Branch
Engraved by Edw. McInnes. Script letter proof.

Two pieces; one lot.

3747—Ten Ladies' Portraits
Engraved in stipple by F. C. Lewis. Mostly proofs and some touched with watercolors. Among them Lady Agar Ellis, Mrs. Fitzgerald, Mrs. Fairlie, Lady Dover, Miss Bloxam and Countess Woronzon.

Ten pieces; one lot.

3748—Twelve Portraits of Celebrated Men
Engraved by Bromley, Cardon, Freeman, H. Meyer and others.

Twelve pieces; one lot.

LEONART, JOHANN FRIEDRICH

3749—Isabella van Assche

Wife of Justus de Merstraten. Andresen, vol. ii, p. 41. No. 22. Fine impression of a very early plate in mezzotinto. Before 1680.

Nicolaus Willings

After his own painting. Andresen, vol. ii, p. 42. No. 25.

Two pieces; one lot.

LOUW, PIETER

3750—Portrait of an Oriental

Andresen, vol. ii, p. 89. No. 3.

LUPTON, THOMAS

3751—Fishing Boats in a Calm

After van der Capella and three other proofs by the same engraver.

Landscape

After W. Collins, engraved by H. Collen. Script letter proof on India paper.

Five pieces; one lot.

MAC ARDELL, JAMES

3752—Charles Erskine

After Thos. Hudson. Smith, vol. ii, p. 858. No. 62. Second state. With the full inscription. Fine impression with margin.

3753—Frances, Countess of Essex

After Joshua Reynolds. Smith, vol. ii, pp. 858-859. No. 63. Second state. The plate is retouched. The capital of the pilaster effaced.

3754—Daniel Lock

After Wm. Hogarth. Smith, vol. ii, p. 879. No. 120.

John Pine

After Wm. Hogarth. Smith, vol. ii, p. 887. No. 143. Most likely second state. The part of the print where the address would appear is cut off.

Two pieces; one lot.

3755—Jan Punt

The engraver, after van der Myn. Smith, vol. ii, p. 889. No. 148. First state. Before any inscriptions. Fine proof with large margin, but laid down.

3756—Henrietta, Countess of Rochester

After Sir Peter Lely. Smith, vol. ii, p. 892. No. 156. Before any letters and only this state mentioned by Smith. Very rare and fine.

3757—Mrs. Turner of Clints in Yorkshire

After Joshua Reynolds. Smith, vol. ii, pp. 900-901. No. 179. First state. Before the retouch and before address and price was erased.

3758—Mrs. Woffington

After A. Pond. Smith, vol. ii, pp. 903-904. Only one state mentioned by Smith besides the modern reprint. This impression is of unusual delicacy and well preserved, besides being from a plate of rare excellence.

3759—Lady with Embroidered Sleeve

After A. Ramsay. (On the Strawberry Hill print Walpole has written "Mrs. Gumledon, a Finland Lady"—Smith.) (Marshall Keith's mistress.) Smith, vol. ii, p. 906. No. 198. Second state. The inscription erased.

3760—The Blacksmith

After Adriaan Brouwer. Fine impression.

3761—The Same

Slightly brown.

MARCHI, JOSEPH PHILIP LIBERATI

3762—Samuel Dyer

After Sir Joshua Reynolds. Smith, vol. ii, p. 914. No. 6. First state. Proof before all letters. The lower plate margin has not been cleaned. Exceedingly fine and rare.

MORLAND, GEORGE

3763—A Pig Stable

Mezzotint by an unknown engraver. Without any inscriptions.

MURPHY, JOHN

3764—The Cyclops at Their Forge

After Luca Giordano. Andresen, vol. ii, p. 213. No. 13. Second state. Open letter proof. Large margin.

PETHER, WILLIAM

3765—Helena Forman

Ruben's second wife, after P. P. Rubens. Smith, vol. iii, p. 983. No. 13. First state. With the artists' names and publisher's line only in scratched letters. The lower plate margin is still uncleaned. Very fine. From the collection of Prince Lobanow Rostowsky.

3766—Portrait of the Engraver

After his own design. Smith, vol. iii, p. 986. No. 26. First state. Proof before all letters. On large paper.

3767—The Same

A later impression. With a scratch extending from the right eyebrow across the forehead and into the hair. The lower plate margin shows signs of burnishing, which may be the result of the burnishing out of the inscription of the second state. They are partly covered up again with roulette work. No margin.

3768—Rembrandt's Wife in the Character of a Jew Bride

After Rembrandt. Smith, vol. iii, p. 988. No. 30. Second state. With the full inscription.

3769—The Jew Rabbi

After Rembrandt. Smith, vol. iii, p. 991. No. 39. First state. Proof with the artists' and publisher's names and publication line only in scratched letters. The lower plate margin is still uncleaned. Very fine.

PHILLIPS, CHARLES

3770—The Boy and Pidgeons

After Francesco Mola. Andresen, vol. ii, p. 291. No. 6. Third state, with the full inscription.

PURCELL, RICHARD

3771—Miss Fanny Murray

After H. Morland. Smith, vol. iii, pp. 1022-1023. No. 57. First state. Before the engraver's name was changed to that of McArdell and before the address was erased. Scarce.

3772—Georgiana, Countess Spencer, and Her Daughter

After Sir Joshua Reynolds. Smith, vol. iii, p. 1025. No. 70.

3773—Portrait of Béranger

After H. Scheffer. Proof before letters with the artists' names in scratched letters.

3774—Matthew Boulton

After C. F. de Breda. Open letter proof.

3775—Thomas Girtin

After John Opie.

3776—James Heath

After T. Kearsley.

3777—Mr. S. Northcote

After J. Northcote. Fine early impression.

3778—The Countess of Northumberland

The Honorable Mrs. T. Parker

Lady Salisbury

All after Joshua Reynolds. Open letter proofs, with full margin.

Three pieces; one lot.

3779—Miss Polly Kennedy

Mrs. Merrick

Miss Nelly O'Brien

All after Sir Joshua Reynolds. Open letter proofs with full margin.

Three pieces; one lot.

3780—Lady Carysfoot

Lady Hamilton as Bacchante

And two other portraits of ladies. All after Sir Joshua Reynolds. Open letter proofs with full margin.

Four pieces; one lot.

3781—Honorable Francis Ingram

Lady Catherine Manners

And another portrait of a lady. All after Sir Joshua Reynolds. Open letter proofs with full margin.

Three pieces; one lot.

3782—Honorable George Seymour Conway

And another portrait of a boy. Both after Sir Joshua Reynolds. Open letter proofs and a proof before all letters of the second plate.

Holy Family
After Proccacini.

Discretion
After Dubufe, engraved by Maile.

Five pieces; one lot.

3783—Nine Portraits of Celebrated Men
After Sir Joshua Reynolds. Open letter proofs with full margin.

Nine pieces; one lot.

3784—Thirty-two Portraits
After Sir Joshua Reynolds. Engraved on seven plates. Mostly open letter proofs with full margin.

Seven pieces; one lot.

SAY, W.

3785—"Her Seat o'er Ætna's Mouth,
Involved in smoke and pillow'd by the flames Urganda took." After C. Fuseli. From William Say's collection.

Danaë
After Titian. Printed for and sold by Robert Sayer.

Two pieces; one lot.

SCHENK, PIETER

3786—William, Duke of Gloucester
After Sir Godfrey Kneller. Reversed copy of J. Smith's engraving. Smith, vol. iii, p. 1173. No. 111.

Portrait of Norel

Two pieces; one lot.

SIMON, JOHN

3787—Sir Samuel Garth
After Sir Godfrey Kneller. Smith, vol. iii, p. 1090. No. 68. First state. Before "Touson in ye strand" was replaced by "Smith Covent Garden." Fine impression on large paper.

3788—Mr. Matthew Prior
After I. Richardson. Smith, vol. iii, p. 1111. No. 127. First state. Before Overton's address. Fine, rich impression.

3789—Sir John Vanbrugh
After Sir Godfrey Kneller. Smith, vol. iii, pp. 1121-1122. First state. Before the engraver's name and address was erased. There is just enough left of the lower margin to show the upper part of "Simon fecit."

3790—Hon. Robert Cecil
After Godfrey Kneller. Smith, vol. iii, p. 1148. No. 37. Second state. With all the inscriptions. Old impression.

3791—Charles I, King of Great Britain
After Van Dyck. Smith, vol. iii, p. 1150. No. 43. First state. Before the retouch. Backed and inlaid.

3792—Charles II, King of Great Britain
After Sir Godfrey Kneller. Smith, vol. ii, p. 1151. No. 48. First state. Before the retouch. Inlaid.

3793—William Congreve
After Sir Godfrey Kneller. Smith, vol. iii, p. 1153. No. 54. Second state. With all the inscriptions. Old impression.

3794—Mr. Grinling Gibbons
After Sir Godfrey Kneller. Smith, vol. iii, p. 1171. No. 105. First state. Very fine impression.

3795—Mr. Gibbons and Mrs. Gibbons
After J. Closterman. Smith, vol. iii, p. 1171. No. 106. Second state. With all the inscriptions.

3796—Abraham Hondius
After his own painting. Smith, vol. iii, pp. 1180-1181. No. 132. First state. Before the retouch.

3797—The Same
Second state. The entire plate is reworked and made lighter.

3798—Arabella Hunt
After Sir Godfrey Kneller. Smith, vol. iii, p. 1182. No. 137. First state. Fine old impression.

3799—James I, King of Great Britain
After Van Dyck. Smith, vol. iii, p. 1183. No. 140. Second state. With all inscriptions.

3800—The Same
Reworked and the entire plate lightened up. Laid down.

James II, King of Great Britain
Engraver unknown. Sold by Tho. Bakewell.

Two pieces; one lot.

3801—Anthony Leigh or the Spanish Fryer

Smith, vol. iii, pp. 1189-1190. No. 155. Second state. Before "and I. Savage in the Old Baily" was replaced by "at ye Lion e crown in Russell-Street Covent Garden." Very fine, but closely trimmed.

3802—Mary Beatrix, Queen of James II

After Sir Godfrey Kneller. Smith, vol. iii, p. 1196. No. 170. First state. With the inscriptions, but old impression.

3803—Alexander Pope

After Sir Godfrey Kneller. Smith, vol. iii, pp. 1209-1210. No. 203. Second state. With all inscriptions, but a fine old impression. Closely trimmed.

3804—Godfridus Schalcken

After his own painting. Smith, vol. iii, pp. 1217-1218. No. 226. Only this state mentioned by Smith. Fine old impression, with margin.

3805—William Wissing

After his own portrait. Smith, vol. iii, pp. 237-238. No. 278. First state. With all the inscriptions. Fine old impression.

3806—The Same

Also first state. Slightly foxed.

3807—Sir Christopher Wren

After Sir Godfrey Kneller. Smith, vol. iii, p. 1239. No. 283. Second state. With all inscriptions, but an old impression, closely trimmed.

3808—William Wycherley

After Sir Peter Lely. Smith, vol. iii, pp. 1239-1240. No. 284. Second state. With the inscription. Prefixed to his poems, published 1704.

3809—Penitent Magdalen

After G. Schalcken. Andresen, vol. ii, p. 520. No. 6. Second state. Proof before all letters, but with the tears.

3810—The Love Affairs of the Divinities of Mythology

After Titian's paintings formerly at Blenheim castle. They were destroyed by fire. Nine plates and a title by G. Vertue. In line engraving. Andresen, vol. ii, p. 521. No. 14.

Ten pieces; one lot.

3811—Death of Lucretia

Lady Standing, Elegantly Attired, Holding a Basket of Flowers with Left Hand and Presenting a Wreath of Flowers to a Girl Seated.

Two pieces; one lot.

3812—Triumph of Venus

After Correggio. Not mentioned by Andresen or Smith. Very fine impression with margin.

3813—Phoebus and Leucothea

Venus Holding the Golden Apple

Cupid and Psyche

Three pieces; one lot.

3814—Love, Hope and Beauty Trying to Stop the Flight of Time

After Simon Vouet. Not mentioned by Andresen or Smith. Fine impression with margin.

3815—Nymph Bathing

After H. P. Lankring. Andresen, vol. ii, p. 521. No. 12.

Cleopatra Allowing Herself to be Bitten by an Asp

I. Smith ex.

Two pieces; one lot.

SMITH, JOHN RAPHAËL

3816—Master Herbert as Bacchus

After Joshua Reynolds. Smith, vol. iii, p. 1274. No. 81. Second state. With the inscriptions in scratched letters. Large margin.

3817—Miss Harriet Powell

After Wm. Peters. Smith, vol. iii, pp. 1296-1297. No. 137.

TURNER, CHARLES

3818—Queen Elizabeth

After Crispien van de Passe's engraving of Isaac Oliver's drawing. Printed on pink paper.

3819—John Hoppner

After his own painting. Open letter proof, very fine, with margin.

3820—Sir Thomas More

After H. Holbein. Open letter proof.

The Same
Proof before all letters. Both with large margins.

Mrs. Chambers
After Sir Joshua Reynolds, engraved by C. Spooner.

John Lee, Esq.
Engraved by R. Stewart.

Four pieces; one lot.

3821—Mr. Tomkins
After Sir Joshua Reynolds. Impression with inscription, but as fine as a proof. With margin.

VAILLANT, WALLERANT

3822—Portrait of the Engraver
After his own design. Wessely, pp. 9-10. No. 2. First state. Before "Covens et C. Mortier Excudit." Fine impression with margin; folded on two sides near the edge.

3823—The Engraver's Wife
Wessely, p. 11. No. 7. Rare.

3824—The Young Man Seated in Front of the Statue of Cupid
According to Weigel a portrait of Andr. Vaillant. Wessely, p. 17. No. 21.

3825—Govaert Flinck
After Geraers. Wessely, p. 25. No. 39. Second state. With the inscription.

3826—Lenepp Art—Amateur
Wessely, p. 30. No. 50. Fine impression, but folded in two directions.

3827—Prince Rupert
Wessely, p. 32. No. 55. Second state. With "Prins Robbert," etc., in the lower margin.

3828—Jean Steen, Painter and Engraver
Wessely, p. 34. No. 60. Second state. With the address "I. Covens et C. Mortier Excudit." Fine impression.

VALCK, GERARD

3829—Mary Beatrix, Queen of James II

VAN BLEECK, PIETER

3830—Francesco Di Quesnoy
Called "Il Fiammingo," after A. van Dyck. Smith, vol. iii, p. 1397. No. 3. First state. Fine old impression with all inscriptions.

VAN DER BRUGGEN, JAN

3831—Anthonie van Dyck
After his own painting. Not mentioned by Andresen or Smith.

3832—The Same
This is perhaps another state.

VAN HAECKEN, ALEXANDER

3833—Laurence Delvaux
After Isaac Whood. Smith, vol. iii, p. 1409. No. 7. Only one state.

VAN SOMER, JAN

3834—A Game of Cards
After Jan Bot. Wessely, p. 139. No. 110. Very fine.

VERKOLJE, JAN

3835—Diana and Calisto
After C. Netscher. Wessley, p. 93. No. 29. Only one state mentioned. Very fine and rare.

3836—Pan and Pomona
After C. Netscher. Wessely, p. 94. No. 32. Only one state. Fine old impression.

VERKOLJE, NICOLAS

3837—Bernhard Picart
After J. M. Nattier. Wsesely, p. 104. No. 7. Third state. With all the inscriptions and the date in the margin changed from 1714 to 1715.

3838—A Man Holding a Candle and Showing a Paper to a Woman
After A. V. Houbrake. Wessely, p. 109. No. 25. Second state. The position of the paper has been changed. Inlaid.

3839—The Gipsy Fortuneteller
Painted and engraved by N. Verkolje. Wessely, pp. 110-111. No. 29. Second state. With the inscriptions. Fine old impression.

VINCENT, W.

3840—The Good Samaritan

VOGEL, BERNARD

3841—Johann Kupezky

After his own painting. Andresen, vol. ii, p. 684. No. 2. Second state. After the checkerboard and the easle was replaced by his son standing near a spinet. Fine impression.

3842—Christoph Johann Friedrich Kupezky

Son of the painter. Not known to Andresen. Before the artists' names. Fine early impression with big margin.

3843—Christoph Weigel

After J. Kupezky. Andresen, vol. ii, p. 684. No. 5. Extremely fine.

3844—Johann Kenckel

After F. Stampart. Not known to Andresen.

VOGEL, JOHANN CHRISTOPH

3845—Johann Leonhard Hirschmann

After Johann Kupezky. Not mentioned by Andresen. Early impression with good margin.

3846—The Same

Proof before all letters. Exceedingly fine. Closely trimmed.

WARD, WILLIAM

3847—George Morland

After Robert Muller. Smith, vol. iv, p. 1474. No. 60. State cannot be ascertained as the margin is completely missing.

3848—Gipsy Fortuneteller—Meditation

After Sir Joshua Reynolds. Proofs before all letters on India paper.

Angels' Heads

After Sir Joshua Reynolds, script letter proof on India paper. Smith, vol. iv, p. 1487. See under 105.

Three pieces; one lot.

WARD, WILLIAM, JR.

3849—Lady Ann Vernon Harcourt
After J. Jackson. Proof before all letters, with full margin. Very fine.

3850—John Jackson, R. A.
After his own painting. Proof before letters.

WALKER, JAMES

3851—Catherine, Empress of Russia
After Schebanoff. Smith, vol. iv, p. 1429. Inlaid. Very rare.

WATSON, JAMES

3852—Caroline, Countess of Carlisle
After Sir Joshua Reynolds. Smith, vol. iv, pp. 1497-1498. No. 23. Second state. With the full inscription. Very fine, early impression.

3853—Samuel Johnson
After Sir Joshua Reynolds. Smith, vol. iv, p. 1517. No. 82. First state. Proof before the name of the personage and before the publication line. A very fine proof with a very small margin.

3854—James Paine, Architect, and James Paine, Jr.
After Sir Joshua Reynolds. Smith, vol. iv, p. 1528. No. 111. Intermediate state, between the first and the second states. With the full inscription in the lower margin, but before "Charter of the Society of Artists" on the scroll. A very fine impression, but laid down.

3855—The Same
First state, before any inscriptions, with small margin. Exceedingly rare.

3856—Sir Joshua Reynolds
After his own painting. Smith, vol. iv, p. 1533. No. 123. Third state. With the inscription. Modern impression.

3857—The Same
First state. Before the name of the personage and before the publication line. A very fine proof, but folded along the right edge and laid down. Extremely rare.

WATSON, THOMAS

3858—Elizabeth, Countess of Northumberland
After Sir Peter Lely. From the "Beauties of Windsor." Smith, vol. iv, p. 1551. No. 5b. Third state. With the full inscription. Very closely trimmed and the publication line cut off. Inlaid.

3859—Frances, Duchess of Richmond
After Sir Peter Lely. From the "Beauties of Windsor." Smith, vol. iv, p. 1552. No. 5d. Third state. With the full inscription. Very closely trimmed and the publication line cut off. Inlaid.

WHITE, GEORGE

3860—William Dobson
After his own painting. Smith, vol. iv, p. 1577. Second state. "Sam'l Sympson in ye Strand" replaced by "J. Jeffreys and W. Herbert."

3861—Charles C. Reisen
After I. Vanderbank. Smith, vol. iv, pp. 1583-1584. Second state. "Near Catherine Street in the Strand" replaced by "in Maiden Lane Covent Garden." Fine impression with margin, but badly creased.

3862—The Same
Fourth state. (Not mentioned by Smith.) Retouched and Sympson's address replaced by "J. Jeffreys in the Strand and W. Herbert on London Bridge."

The Same
Original drawing made for the plate showing the tracing marks.
Two pieces; one lot.

11

WOLFGANG, GEORG ANDREAS

3863—The Annunciation
After J. H. Schoenfeldt. Not mentioned by Andresen. Rare.

YOUNG, JAMES

3864—Jacques Delille
After J. L. Monnier. Andresen, vol. ii, p. 760. No. 6. Second state. With the full inscription. Fine, early impression with margin.

ENGRAVER NOT ASCERTAINED

3865—Sir William Portman
Smith, vol. iv, p. 1669. No. 97.

Alexander Pope
After Sir Godfrey Kneller. Smith, vol. iv, p. 1702. No. 84. Inlaid.
Two pieces; one lot.

3866—The Honorable Mrs. Barrington
After Sir Joshua Reynolds. Smith, vol. iv, p. 1761.

Miss Eyebright
Smith, vol. iv, p. 1762.

Miss Jones
After C. Read. Smith, vol. iv, p. 1763. All printed for John Bowles.
Three pieces; one lot.

ENGRAVERS UNKNOWN

3867—Portrait of Simon de Vos
After van Dyck. Proof before all letters.

3868—Portrait of the Speaker Shaw Lefevre
Trial proof, retouched by the artist.

Portrait of a Gentleman Seated
Proof before all letters.
Two pieces; one lot.

3869—Family Group in a Garden
Proof before all letters.

3870—The Mocking of Christ
Proof before all letters.

3871—The Toilet
Interesting costume plate. Proof before all letters. Very fine.

3872—Bust of a Woman Holding an Urn
Proof before all letters.

STIPPLES

BARTOLOZZI, FRANCESCO

3873—Portrait of the Engraver
By Sir Joshua Reynolds, engraved in mezzotinto by Joh. Elias Haid. Circular. Tear repaired.

The Same
Engraved in stipple by Mariage, after a drawing by F. Bonneville. Oval.
Two pieces; one lot.

3874—The Same

Engraved in stipple by Robert Marcuard, pupil of Bartolozzi. A very fine impression in reddish-brown.

3875—Portrait of the Engraver

Drawn from life and engraved in stipple by Robert Menageot. Printed in red.

Another Portrait

After J. Vendramini, engraved by F. Scriven.

Two pieces; one lot.

3876—Portrait of the Engraver

By W. Artaud. Engraved in stipple by Peltro W. Tomkins. Script letter proof.

3877—Africa (Vignette)

Tuer, vol. ii, p. 85. No. 6. Proof before the names of the artists.

The Same

With these names and the date.

Two Other Vignettes

Not mentioned by Tuer. Both proofs before the artists' names.

Four pieces; one lot.

3878—Britannia Distributing Medals for Scientific and Artistic Researches

After G. B. Cipriani. Not mentioned by Tuer. Proof with the publication line only in scratched letters.

The Same

Proof with the artists' names added.

Two pieces; one lot.

3879—Heading Intended for a Bill of Lading

Tuer, vol. ii, p. 87. No. 60. Proofs, with margin, of three different plates. Very rare.

Three pieces; one lot.

3880—Poetry and History Presenting Painting With Subjects for the Pencil

After W. Hamilton. Tuer, vol. ii, p. 87. No. 99. Artist's proof. Brown.

Origin of Painting

Tuer, vol. ii, p. 87. No. 94.

Peace

After Cipriani. Tuer, vol. ii, p. 87. No. 95. Proof before letters.

Three pieces; one lot.

3881—The Dance

After H. Bunbury. Tuer, vol. ii, p. 88. No. 113. Fine, brown impression with margin.

3882—Coat-of-Arms

With a left hand and three rabbits. Three proofs before the artists' names; one of them on India paper.

Coat-of-Arms

With lilies and a star. Trial proof on large India paper. Not trimmed to the proper size. In the right lower corner the number "9" not inked.

Four pieces; one lot.

3883—Painting

After G. B. Cipriani. Not mentioned by Tuer.

Sculpture

After G. B. Cipriani. Tuer, p. 88. No. 107.

Sincerity

After A. Kauffman. Tuer, p. 88. No. 109. All three proofs before all letters, the two first ones printed in brown, the last one in black. Very fine. Large margin.

Three pieces; one lot.

3884—Charlotte

Tuer, vol. ii, p. 89. No. 212.

Lord Thomas and Fair Annette

Tuer, vol. ii, p. 90. No. 241. Both after H. Bunbury. Fine brown impressions, with big margin.

Two pieces; one lot.

3885—Boys Playing with a Lamb

After S. Cantarini. From "A Century of Prints." Tuer, vol. ii, p. 92. No. 296. Proof before all letters, in red.

Geography

After Cipriani. From "The collection of prints after sketches and drawings by G. B. Cipriani." Tuer, vol. ii, p. 93. No. 311. Before the number "45." Printed in black.

Man of Easter Island

Drawn from Nature by Hodges. From "Cook's Voyages." Tuer, vol. ii, p. 93. No. 314. Proof with the artists' names only, in scratched letters, printed in brown. Fine impression with big margin.

Three pieces: one lot.

3886—Sir Joseph Rooke

After J. Faber. Artists' proof before the publication line.

Lord Hawke

After Coates. Artists' proof with "Published January, 1796."

Sir James Wishart

After J. Faber. Proof before all letters. Engraved for John Charnock's "Biographia Navalis, London, 1797." Tuer, vol. ii, p. 93. Nos. 308-310. All on large paper, uncut and printed in brown.

Three pieces; one lot.

3887—Fourteen Plates

After "Original Drawings" by Guercino, Domenichino, Maratti, Sirani, etc., in the collection of His Majesty. 2 vols.

Volume I

Portrait of Guercino, Tuer, vol. ii, p. 94. No. 348.

Flora with Boys. Tuer, vol. ii, p. 94. No. 349.

Four Women, with a Boy. Tuer, vol. ii, p. 94. No. 350.

Three Women, with a Boy Lying Down. Tuer, vol. ii, p. 94. No. 351.

Virgin Mary, Joseph and The Child with a Globe. Tuer, vol. ii, p. 94. No. 352.

Infant Bacchus. Tuer, vol. ii, p. 95. No. 358.

Old Man, Woman and a Boy with a Model of a Town. Tuer, vol. ii, p. 95. No. 362.

Warrior with a Truncheon. Tuer, vol. ii, p. 95. No. 365.

Sibilla Libia. Tuer, vol. ii, p. 95. No. 366.

Queen Esther and Ahasuerus. Tuer, vol. ii, p. 95. No. 369.

St. Matthew and an Angel Holding an Open Book. Tuer, vol. ii, p. 95. No. 372.

Virgin, Infant and St. John. Tuer, vol. ii, p. 95. No. 373.

Portrait of a Man with a Long Beard. Tuer, vol. ii, p. 95. No. 389.

Salvator Mundi with a Globe and Cross. Tuer, vol. ii, p. 96. No. 399.

Volume II

St. John Baptist Sending His Two Disciples to Christ. Tuer, vol. ii, p. 96. No. 422.

Mostly proofs, some without the artists' names.

Fifteen pieces; one lot.

3888—L'Amico de Fanciulli

Frontispiece—Charity

(With a portrait of Queen Charlotte.) After H. Ramberg. Tuer, vol. ii, p. 99. No. 516. Proof with the artists' names only.

O, Divina Amista!

After Ramberg. Tuer, vol. ii, p. 99. No. 521. Proof before all letters. Also two other illustrations not mentioned by Tuer.

Polyphemus, The Calling of Samuel

Both proofs before all letters.

Four pieces; one lot.

3889—Seventeen Plates of the Marlborough Gems

All but two, fine, old impressions, before the name of the engraver and before removal of the line "Ex Dactyliotheca," etc. Six of them proofs.

Volume I

No. 19. Marciana, Trojan's Sister. Tuer, vol. ii, p. 101. No. 546.

No. 23. Caracallæ Caput. Tuer, vol. ii, p. 101. No. 550.
Trial proof on a small sheet of paper, covered with pen and ink sketches by the engraver. On the back an account signed by the engraver with his full name.

No. 29. Jovis et Junonis Capita Jugata. Tuer, vol. ii, p. 101. No. 556. Old impression, without "Ex Dactyliotheca," etc.

No. 33. Bacchus stans. Tuer, vol. ii, p. 101. No. 560.

No. 34. Faunus Tigridis Pelli Insidens. Tuer, vol. ii, p. 101. No. 561.

No. 35. Athleta stans. Tuer, vol. ii, p. 101. No. 562.
(Nos. 33-35 from the M. Masterman Sykes collection.)

No. 36. Mercurius stans. Proof. Tuer, vol. ii, p. 101. No. 563.

No. 41. Epaminandas vulneratus. Tuer, vol. ii, p. 101. No. 568.
Old impression, without "Ex Dactyliotheca," etc. Large paper.

No. 42. Milites duo. Tuer, vol. ii, p. 101. No. 569.

No. 43. Mulier cum virgine. Tuer, vol. ii, p. 101. No. 570.

No. 46. Apollo, Aeneas and Diomedes. Tuer, vol. ii, p. 101. No. 573. Proof.

No. 48. Amazones. Tuer, vol. ii, p. 101. No. 575.

Volume II

No. 20. Annibal. Tuer, vol. ii, p. 102. No. 597.

No. 38. Mercurii Templum. Tuer, vol. ii, p. 102. No. 615. Proof.

No. 40. Coronis cum Corvo. Tuer, vol. ii, p. 102. No. 617.

No. 41. Cupidines. Tuer, vol. ii, p. 102. No. 618. Proof.

No. 50. Silenus, Tigris, etc. Tuer, vol. ii, p. 103. No. 627. Proof.

All but three from the Esdaile collection.

Seventeen pieces; one lot.

3890—Othryades

From "Memorie delgli Antichi incisori," etc. Tuer, vol. ii, p. 103. No. 646. Proof before all letters, in red.

Painting, Sculpture and Architecture Rendering Honour to King George III

After A. Kauffmann. Not mentioned by Tuer. Unfinished trial proof.

The Same

Proof before all letters. Headpiece for Boydell's "Houghton Gallery."

Three pieces; one lot.

3891—Ptolemaeus Philadelphus

After a gem. Not mentioned by Tuer. Proof with the engraver's name in scratched letters. Big margin.

Two Women and a Child

Both after Guercino.

The Shepherd and His Family and the Satyr's Family

After Castiglione. Both not mentioned by Tuer.

Cupid's Marriage. Centrepiece of one of Pergolesi's Ornaments. Tuer, vol. ii, p. 106. No. 708. Modern impression in red.

Four pieces; one lot.

3892—Bell's Edition of "The Poets of Great Britain"

Vol. 88. Hammond: "And Love Himself . . ." After A. Kauffmann. Tuer, vol. ii. p. 107. No. 735. Proof before the inscription line in scratched letters.

Vol. 107. Churchill: "Set One Poor Sprig of Bay." After G. B. Cipriani. Tuer, vol. ii, p. 108. No. 738. Proof before all letters.

Two pieces; one lot.

3893—Jane Shore

From Harding's "Historical Dramas of William Shakespeare." Tuer, vol. ii, p. 110. No. 828. Proof with only the publisher's line in stipple.

Another Portrait of Jane Shore

From the same publication. Tuer, vol. ii, p. 110. No. 829. Proof with the publisher's line in scratched letters.

Two pieces; one lot.

3894—Illustrations to Milton's "Paradise Lost"

Proofs before all letters. One printed in brown. Not mentioned by Tuer.

Illustrations to Various Books

Two proofs before all letters and one artist's proof after E. T. Burney. Not mentioned by Tuer.

Six pieces; one lot.

3895—Shakespeare and Milton

A series of engravings by Heath and Bartolozzi, after Stothard.

No. 4. Adam and Eve. Tuer, vol. ii, p. 111. No. 836.

No. 5. Adam and Eve and Archangel Raphaël. Tues, vol. ii, p. 111. No. 837.

No. 6. Satan, Sin and Death. Tuer, vol. ii, p. 111. No. 838. From the Peoli collection.

No. 8. Satan. Tuer, vol. ii, p. 111. No. 840. Proof before letters.

Four pieces; one lot.

3896—Allegorical Frontispiece. With the Obverse and Reverse of the Handel Commemoration Medal

After C. Burney. Proof with the artists' names and the publication line.

Frontispiece to Second Performance. Handel Composition. Sacred Music

After Cipriani. Proof on loose India paper. Engraved for "An Account of the Musical Performances in Westminster Abbey . . . London, 1785." Tues, vol. ii, p. 113. Nos. 881, 882.

Two pieces; one lot.

3897—Title Page for "Martial's Epigrams"

Tuer, vol. ii, p. 113. No. 887. Artists' proof with the publication line in scratched letters. Big margin.

Frontispiece to Vol. III of Miss Barney's Evelina, after Mortimer. Tuer, vol. ii, p. 114. No. 920. Proof before all letters in brown.

Book Illustration. Lady Parting form Her Son

After H. Ramberg. Tuer, vol. ii, p. 114. No. 922. Proof before all letters.

Three pieces; one lot.

3898—Illustration to Philander

From Bell's "British Theatre." Tuer, vol. ii, p. 92. No. 306. Proof before all letters.

Illustrations to The Inconstant

From Bell's "British Theatre." Tuer, vol. ii, p. 93. No. 307. Proof with the artists' names in scratched letters.

A Mother Watching by Her Child in Its Cradle

Tuer, vol. ii, p. 114. No. 923. Proof before all letters.

Cavalier and Lady Seated

Book illustrations. Proof before all letters.

Four pieces; one lot.

3899—Book Illustrations

The titles unknown to Tuer:

Lady Parting from Her Son

After H. Ramberg. Tuer, vol. ii, p. 114. No. 922.

Mother Watching by Her Child in Its Cradle

After H. Ramberg. Tuer, vol. ii, p. 114. No. 923. Both proofs before all letters.

Queen Refusing to Drink

After Cipriani. Tuer, vol. ii, p. 115. No. 931. Proof with the artists' names only.

Three pieces; one lot.

3900—Book Illustrations Representing Occurrences in Ancient History

Two proofs before all letters, one artist's proof.

Two Vignettes for Tailpieces

Both proofs before the artists' names. All not mentioned by Tuer.

Five pieces; one lot.

3901—Minerva Greeting Rome and Mercury Flying Above Them

After E. F. Burney. Proof before letters.

Greek Warrior

Proof before all letters.

A Muse Unveiling Science, While an Old Man is Studying the Universe

After W. Hamilton. Artist's proof. All not mentioned by Tuer.

Three pieces; one lot.

3902—Children Fighting

Tuer, vol. ii, p. 116. No. 959.

Group of Children, One Apparently Dead

Tuer, vol. ii, p. 116. No. 971. Both after Cipriani.

Two pieces; one lot.

3903—Centrepiece of a Fanmount

Cupid riding on a lion and playing the lyre. Tuer, vol. ii. p. 116. No. 987. Printed with the aid of a mask in order to suppress the border.

Another Centrepiece of a Fanmount

The Family of the Gracchi, after B. West. Tuer, vol. ii, p. 117. No. 995. Proof before letters, with the artists' names and the publication line.

Two pieces; one lot.

3904—The Market of Love

Tuer, vol. ii, p. 120. No. 1121. Proof before letters. Very fine impression with big margin. From the Peoli sale.

3905—Oval of a Girl with Bosom Uncovered

After Cipriani. Tuer, vol. ii, p. 120. No. 1128. Proof with Cipriani's name and the coat-of-arms. Very fine impression in red, and with large margin.

Maternal Happiness

Tuer, vol. ii, p. 126. No. 1336. With the title in script. Printed in brown, with large margin.

Two pieces; one lot.

3906—The Dukes of Northumberland and Suffolk Praying Lady Grey to Accept the Crown (1554)

After G. B. Cipriani. Tuer, vol. ii, p. 124. No. 1262. Proof with the artists' names and the publisher's line in scratched letters. Brown.

3907—The Death of Lindamore

After T. F. Rigaud. Tuer, vol. ii, p. 122. No. 1215. Scratched letter proof printed in brown. Very fine.

Ophelia

After H. Tresham. Not mentioned by Tuer.

Two pieces; one lot.

3908—Oval Landscape. Upright

Lady on horseback giving alms to a poor woman with three children.

Companion Piece

Shepherdess on horseback speaking to a man with a scythe. Neither mentioned by Tuer. Unfinished trial proofs. The landscape is engraved by Middiman.

Two pieces; one lot.

3909—Blind Man's Buff

After Aug. Kauffmann. Not mentioned by Tuer. Proof before the title.

The Happy Father

After G. B. Cipriani. Tuer, vol. ii, p. 126. No. 1360. Fine impression in brown, with big margin.

Two pieces; one lot.

3910—A Bacchante

Tuer, vol. ii, p. 127. No. 1386. Printed in red.

3911—Nude Women Surrounded by Playing Children

Tuer, vol. ii, p. 127. No. 1394.

Ariadne

Tuer, vol. ii, p. 128. No. 1411.

Three Children Looking at a Couple of Panels and Two Women Watching Them

Not mentioned by Tuer. All after G. B. Cipriani. Proofs before the title.

Three pieces; one lot.

3912—A Sacrifice to Cupid

After G. B. Cipriani. Tuer, vol. ii, p. 127. No. 1395. Beautiful impression, in red, of this lovely engraving.

3913—Bacchanalian Children. One of Them is Mounted on a Butt

After M. Franceschino. Tuer, vol. ii, p. 128. No. 1417.

Bacchus and Ariadne

After G. B. Cipriani. Not mentioned by Tuer. Proof with the artists' names only.

Two pieces; one lot.

3914—Bacchantes

After Aug. Kauffmann. Tuer, vol. ii, p. 128. No. 1419. Proof with the artists' names and the publisher's line in scratched letters. Fine impression in black.

3915—Two Bas-reliefs Drawn at Ephesus by W. Pars

Tuer, vol. ii, p. 128. Nos. 1423-1424.

Cupid Binding an Amulet on the Arm of Beauty

After Lavinia, Countess Spencer. Tuer, vol. ii, p. 129. No. 1442. Proof before all letters in brown. Big margin.

Three pieces; one lot.

3916—The Same

Proof before all letters in brown.

Berenice and Lycidas Becoming Pupils of Minerva, Who is Disguised as Aristeus

After W. Hamilton. Tuer, vol. ii, p. 128. No. 1426. Proof before all letters, in brown and a black print.

Three pieces; one lot.

3917—Clytie

After An. Carracci. Tuer, vol. ii, p. 129. No. 1433. From the Peoli collection.

3918—Death of Sappho

After G. B. Cipriani. Tuer, vol. ii, p. 129. No. 1460. Artists' proof, printed in brown, with large margin.

Hercules Assisting Dejanira to Take Her Seat on the Back of Chiron

After L. Pecheux. Tuer, vol. ii, p. 130. No. 1486. Proof before letters. Printed in black.

Two pieces; one lot.

3919—Four Children Around a Vase, One of Them Lying Down

After Barbieri. Tuer, vol. ii, p. 130. No. 1477.

Hebe

After G. B. Cipriani. Tuer, vol. ii, p. 130. No. 1480. Proof with the artists' names and the publication line in scratched letters. Very fine impression in red, with full margin.

Centaur Carrying Cupid on His Back and Holding up a Dead Rabbit. After the Antique

Not mentioned by Tuer. Proof before all letters.

Three pieces; one lot.

3920—Faun

Tuer, vol. ii, p. 129. No. 1468.

Hermaphrodite

Tuer, vol. ii, p. 130. No. 1492. Both after G. B. Cipriani. Proofs with the artists' names only. Very fine impressions in red, with margin.

Two pieces; one lot.

3921—The Judgment of Paris

After E. F. Burney. Tuer, vol. ii, p. 130. No. 1500. From the Mercurio Italico, vol. iii.

The Same

Proof before all letters. Both printed in brown.

Cupidon acheté trop cher

After Jos. Tturts. Tuer, vol. ii, p. 130. No. 1508.

Three pieces; one lot.

3922—Medea Looking at Her Children, Whom She Has Murdered

Tuer, vol. ii, p. 131. No. 1517.

Nymphs Bathing

Tuer, vol. ii, p. 131. No. 1536. Both after G. B. Cipriani and both proofs with the artists' names and publication lines.

One of the Cyclops Seated on a Rock and Playing a Flageolet

After Cipriani. Tuer, vol. ii, p. 131. No. 1538. Proof before all letters in brown.

Three pieces; one lot.

3923—Psyche Going to Dress

After G. B. Cipriani. Tuer, vol. ii, p. 132. No. 1550. Open letter proof. From the J. Duflos collection. Fine impression in brown, with big margin.

3924—The Same

Tuer, 1550. Impression with all inscriptions, in brown.

Psyche al bagno

After G. B. Cipriani. Copy by G. Bortignoni, after Bartolozzi's engraving. Tuer, 1551. Printed in black. Companion to the above.

Two pieces; one lot.

3925—A Genie Decorating the Terme of Silenus

After G. B. Cipriani. Unfinished trial proof.

The Same

Artist's proof.

Two Landscapes

Etchings. None of them mentioned by Tuer.

Four pieces; one lot.

3926—The Muse Terpsichore

After A. Kauffmann. Proof before all letters.

Trade Instructing Cupid in the Arts

Trial proof; the etching only.

A Bookplate

Proof before all letters. None of them mentioned by Tuer.

Three pieces; one lot.

3927—Small Friezes with Venus and Tritons

After G. B. Cipriani. Tuer, vol. ii, p. 132. No. 1559. Proofs with the artists' names only. Printed in brown.

Venus Chiding Cupid

After Sir Joshua Reynolds. Tuer, vol. ii, p. 133. No. 1597. Printed in brown.

Venus Finding Adonis Asleep

After Hamilton Mortimer. Tuer, vol. ii, p. 133. No. 1600. Proof before all letters.

The Same

Unfinished trial proof. Both in black.

Six pieces; one lot.

3928—Venus Surrounded by Cupids

(Said to be a portrait of Lady Hamilton.) After G. B. Cipriani. Tuer, vol. ii, p. 133. No. 1608. Unfinished trial proof, before any inscriptions.

The Same

More advanced trial proof, with the artists' names and the publication line.

The Same

Finished proof with the same inscriptions.

A very interesting and rare set of proofs, printed in brown, trimmed closely to the platemark.

Three pieces; one lot.

3929—Venus and Adonis Riding in a Shell Drawn by Two Dolphins

After G. B. Cipriani. Proof before the title.

Diana Having the Sandals Removed by Ceres, Hygeia and Mercury Looking on

After G. B. Cipriani. Artists' proof printed in brown. None of them mention by Teur.

Two pieces; one lot.

3930—Caroline, Princess of Wales and the Princess Charlotte

After R. Cosway. Tuer, vol. ii, p. 134. No. 1635. Open letter proof, printed in black. Small hole in the margin.

3931—The Misses Clive

Two oval portraits on one plate. Tuer, vol. ii, p. 134. No. 1639. Proof before all letters, printed in brown.

3932—Angelica Kauffmann

After Sir Joshua Reynolds. Tuer, vol. ii, p. 135. No. 1673. A very fine old impression in black, with large margins.

3933—The Duchess of Kingston ("Iphigenia")

Tuer, vol. ii, p. 135. No. 1655.

Queen Charlotte on the Frontispiece to "L'Amico de Fanciulli"

After H. Ramberg. Tuer, vol. ii, p. 99. No. 516. Proof with the artists' names only.

Jane Shore

From Harding's "Historical Dramas of William Shakespeare." Tuer, vol. ii, p. 110. No. 828. Proof with only the publisher's line, in stipple.

Three pieces; one lot.

3934—Mary Queen of Scots with Her Son James I

After F. Zuccaro. Tuer, vol. ii, p. 135. No. 1684. Line engraving. Inlaid.

3935—Van Dyck's Wife

After Van Dyck. Tuer, vol. ii, p. 136. No. 1718.

Henrietta Frances, Viscountess Duncannon

After Lavinia, Countess Spencer. Tuer, vol. ii, p. 136. No. 1722. Fine impression from the collection of Rudolph Ackermann.

Two pieces; one lot.

3936—Michel Angelo Buonarotti

Tuer, vol. ii, p. 137. No. 1745.

Cicero

After G. B. Cipriani. Not mentioned by Tuer.

Giovanni Battista Cipriani

Drawn from life by Bartolozzi; oval. Tuer, vol. ii, p. 137. No. 1760. Unfinished trial proof, with large margin.

Captain James Cook

After G. Webber. Tuer, vol. ii, p. 138. No. 1768. Artist's proof on large paper.

Four pieces; one lot.

3937—The Same

Proof with the name lightly traced and the publication line in scratched letters, inverted. On large paper.

John Egerton

After Gausset.

Foote, Saml.—Elegy on His Death

Tuer, vol. ii, p. 138. No. 1788.

John Fothergill

After R. Livesay. Engraved for "Literary Anecdotes of the Eighteenth Century by John Nichols, London, 1812." Tuer, vol. ii, p. 138. No. 1789. Proof with the name lightly stippled and the publication line in scratched letters. Printed in red.

The Same

With the inscription. Printed black.

Thomas Gainsborough

After himself. Tuer, vol. ii, p. 138. No. 1792. Proof before all letters, in brown.

Six pieces; one lot.

The Same

Second state. With the inscription.

3938—James Harris

Tuer, vol. ii, p. 139. No. 1805. Line engraving in black.

Allegory with the Portraits of Joseph and Elizabeth of Bourbon

Tuer, vol. ii, p. 139. No. 1820.

Henry Lubomirski (Youth)

After R. Cosway. Tuer, vol. ii, p. 140. No. 1839.

Charles, Marquis of Cornwallis

After W. Hamilton. Tuer, vol. ii, p. 140. No. 1847. Proof with the publication line only, in scratched letters. Full margin, printed in brown.

Five pieces; one lot.

3939—Dr. Waide

Tuer, vol. ii, p. 142. No. 1910. Artists' proof on large paper; printed in brown.

Thomas Day

Author of Sandford and Merson. Proof before all letters, printed in black. Full paper.

Admiral Rodney

Proof before all letters on India paper, printed in red.

Hugh John Henry Seymour When a Boy (Private Plate)

Proof before all letters; printed in black. Big margin.

Henry Swinburne, the Traveler

Proof before all letters; printed in brown.

Five pieces; one lot.

3940—Lady and Child (Madonna and Child Sleeping)

After Sassoferrato. Tuer, vol. ii, p. 145. No. 2024. Proof with the artists' and publisher's names, the coat-of-arms and No. 40.

The Same

Proof on loose India paper.

The Same

India print, with the full inscription.

The Virgin and Child

After Guido Reni.

Four pieces; one lot.

3941—Samson Breaking His Bands

After J. F. Rigaud. Tuer, vol. ii, p. 146. No. 2039. Proof before the title, printed in black.

The Holy Virgin, Infant Jesus and St. John Holding a Book; St. Joseph Standing at the Door Speaking to a Woman

After Carlo Maratti. Tuer, vol. ii, p. 147. No. 2083. Proof with the artists' names and the publisher's line.

Two pieces; one lot.

3942—Madonna and Child

After Carlo Dolce. Tuer, vol. ii, p. 145. No. 2017. Proof with the coat-of-arms and the names of the artists and publisher in scratched letters.

The Same

Proof with "Vol. II, No. 52," and the date 1769.

Madonna

After Carlo Dolce. Cabinet picture of Clotworthy Upton. Tuer, vol. ii, p. 145. No. 2019.

The Same

Proof with the names of the artists and the publisher. Date 1769, below "Vol. II, No. 54." On large paper.

Four pieces; one lot.

3943—The Madonna with the Fish

After Raphaël. Tuer, vol. ii, p. 145. No. 2021. Unfinished proof.

The Same

Proof before all letters.

The Same

Proof with the artists' names only.

Three pieces; one lot.

3944—Title Page with the Portrait of G. F. Handel

After G. B. Cipriani. Tuer, vol. ii, p. 149. No. 2152. Proof with the artists' names only.

Ornamental Border for a Portrait

Genii blowing a trumpet, and two cupids, one holding a lyre and one a caducæus. Proof before all letters.

Ticket. Apollo, Mercury and a Muse

After G. B. Cipriani. Proof on large paper.

Ticket or Title Page, Apollo, Two Muses and Two Cupids, Surrounded by Clouds

Proof with the engraver's name and the publisher's line. The last three engravings not mentioned by Tuer.

Four pieces; one lot.

3945—Ticket for a Meeting of the Anacreontic Society

After Lawrenson. Tuer, vol. ii, p. 148. No. 2120.

Ticket for the Benefit of Mr. Dragonetti

After E. F. Burney. Tuer, vol. ii, p. 148. No. 2128.

Ticket for the Benefit of Mr. Jones

After G. B. Cipriani. Tuer, vol. ii, p. 148. No. 2129.

Ticket for the Benefit of Mr. Giardini
After G. B. Cipriani. Tuer, vol. ii, p. 150. No. 2194a.

The Same
Without the inscription in the margin.

Ticket, Another Design for the Same
Tuer, vol. ii, p. 150. No. 2194b.

Six pieces; one lot.

3946—Ticket, A Man and a Woman Seated, so as to Throw Their Shadows on the Wall; the Woman Drawing the Outline of the Man's Shadow
After B. West, 1791. Tuer, vol. ii, p. 149. No. 2160. Proof with the artists' names and the publishing line.

Ticket, Muse Holding a Mask, Which Cupid is Trying to Take
After G. B. Cipriani. Tuer, vol. ii, p. 150. No. 2173. Proof before all letters, in black.

Ticket to the Funeral of Sir Joshua Reynolds
After E. F. Burney. Tuer, vol. ii, p. 150. No. 2180.

Three pieces; one lot.

BOVI, MARIANO

3947—Education
After Lavinia, Countess Spencer. Open letter proof in brown.

Medicine, Theology and Jurisprudence
Medal after J. Flaxman. Engraved by J. Heath. Proof before all letters on India paper.

Marie Antoinette
After a miniature.

Three pieces; one lot.

BUNBURY, HENRY

3948—Portrait of the Artist
After Laurence. Engraved by T. Ryder.

3949—Love and Hope
Love and Jealousy
Both engraved by C. Knight. Two beautiful oval prints in brown.

Two pieces; one lot.

3950—The Departure of La Fleur from Montreuil
Friar-Philip's Geese
Both engraved by T. Watson. Circular prints in brown.

Two pieces; one lot.

3951—A Tale of Love
Engraved by I. K. Sherwin.
Edwin and Ethelinde
Engraved by F. D. Soiron. Open letter proof in brown; full margin.
Two pieces; one lot.

3952—"As You Like It"
(Mrs. Mattocks, Mr. Bensley, Mr. Quick, Mrs. Jordan and Miss Pope.)
Engraved by C. Knight. Fine impression in brown.

3953—A Family Piece
Engraved by W. Dickinson.
A Hailstorm
Engraved by J. R. Smith.
The Gluttons
Proof before all letters.
Three pieces; one lot.

3954—Paysan des Alpes
Paysanne de la France
Two original etchings by the artist.
Petite Fille de la France
Contadin degli Stati di Parma
Both etchings by I. Bretherton.
Four pieces; one lot.

3955—View on the Pont Neuf at Paris
Caricature.
The Prentices' Boxing Day
Two pieces; one lot.

3956—Patty
Engraved by Chas. White. Beautiful costume plate, in red.

3957—A Girl of the Forest of Snowden
A Girl of Modena
Both engraved by P. W. Tomkins. Proofs with the titles in stipple, printed in brown. Oval. A very fine pair with good margin.
Two pieces; one lot.

BURKE, THOMAS

3958—The Finding of Cupid by Cephisa
Cephisa Clipping the Wings of Cupid.
Both after A. Kauffmann. Fine impressions in black. Oval.
Two pieces; one lot.

3959—Cupid and Ganymede

After Angelica Kauffmann. The French copy by L. Boutelou. Circular. Proof with the engraver's name only. Fine impression in red.

3960—Lady Rushout and Daughter

After Angelica Kauffmann. Proof with the artists' names only, in brown. Superb impression of this lovely plate.

CARDON, ANTHONY

3961—Madame Recamier

After Richard Cosway. Beautiful impression, and much sought for.

Prosperity

After E. B. Burney.

Two pieces; one lot.

CLARKE, J.

3962—Triumph of Galatea

After F. Bartolozzi. Circular. Proof with the artists' names and the publication line, printed in brown.

COLLYER, JOSH.

3963—Miss Palmer

After Sir Joshua Reynolds.

The Rendez-vous

After Stothard. Artist's proof, with big margin. Very rare.

Olinda

Engraved by W. Platt. Open letter proof, printed in brown.

Three pieces; one lot.

CONDE, I.

3964—Polindo and Albarosa

After R. Cosway. Very fine.

DELATTRE, I. M.

3965—Lear and Cordelia

After Stothard. Open letter proof, with large margin.

Moulines (The Handkerchief—Sterne and Maria)

After A. Kauffmann. Both circular and printed in red.

Two pieces; one lot.

DICKINSON, W.

3966—Andromache Weeping Over the Ashes of Hector
After Angelica Kauffmann. Oval. Fine impression in dark brown.

3967—Lucrece
Oval. Open letter proof in brown. A beautiful woman asleep, with bosom uncovered.

HARVARD, F.

3968—Ticket for the Performance of Handel's Messiah
After R. Smirke. Proof before letters.

Ticket for Cumberland House Ball
After W. Orme. Engraved by Edw. Orme.

The Origin of Design
printed in red.

Three pieces; one lot.

KAUFFMANN, ANGELICA

3969—L'Allegra
Il'Penserosa
Original etchings, combined with Lavis.

Two pieces; one lot.

3970—Young Mother and Child
Jo. Winckelmann
Original etchings, combined with Lavis.

Two pieces; one lot.

LANDSEER, HENRY

3971—Mrs. Mullens
After W. M. Craig. Proof before the name of the personage.

MARCUARD, ROBERT

3972—Francesco Bartolozzi
After Sir Joshua Reynolds. Fine impression printed in brown.

OGBORNE, JOHN

3973—Elysium, or Cupid Punish'd
After Stothard. Open letter proof in black; inlaid.

PARKER, JAMES R.

3974—Fair Fatima

Grecian Dance

Both after Stothard. Open letter proofs in brown. Circular. A beautiful pair.

Two pieces; one lot.

RYLAND, WM. WYNNE

3975—Lady in a Turkish Dress

Oval. Proof with the publisher's line only; in red. Very fine.

3976—Maria

After Angelica Kauffmann. Oval. Proof with the title, the artists' names and publication line in stippled letters. Fine impression in red.

3977—Triumph of Love

After Angelica Kauffmann. Circular. Proof with the artists' names and the publication line in stippled letters. Fine impression in red.

SCORODOMOFF, G.

3978—A Venetian Lady

Oval. Fine impression in red.

SCHIAVONETTI, LUIGI

3979—Two Vignettes

After H. Tresham.

The Strawberry Girl

After Sir Joshua Reynolds. Stipple, published by W. Richardson.

Three pieces; one lot.

SINTZENICH, H.

3980—Painting

After A. Kauffmann. Oval. Fine impression, in red.

TOMKINS, PELTRO W.

3981—Love Enamoured

After John Hoppner. Proof before the title, in dark brown. Very fine.

3982—The Same

The reversed copy by Bonnefoy. Printed in brown.

3983—Portrait of Henry Stockman

After Poggi. Proof before all letters, printed in red; on large paper; very fine.

Two Saints

Proof on India paper, with the publisher's line only.

Vignette

Cupid with roses.

The Shepherd

Proof with the publisher's line only.

Four pieces; one lot.

VENDRAMINI, GIOVANNI

3984—The Arts

The Sciences

Merit Rewarded

All after G. B. Cipriani.

Vignette

After Lang. Engraved by Mack.

Aurora

After Guido Reni. Engraved by Clint. Proof before all letters.

Five pieces; one lot.

WATSON, CAROLINE

3985—Prince Frederick William

After Sir Joshua Reynolds.

Eleanor of Bretagne

(Miss French.) After S. Shelley. Very fine impression in brown.

Two pieces; one lot.

ETCHINGS AND LINE ENGRAVINGS
OF THE EIGHTEENTH CENTURY IN FRANCE

AUDRAN, BENOIT, II

3986—L'Amour desarmé

After A. Watteau. Fine impression.

BEAUVARLET, JACQUES FIRMIN

3987—The Knitting Lesson

After J. B. Greuze. Proof before letters, with the coat-of-arms. Very fine.

3988—La Sultane

After Vanloo. Portalis and Beraldi, vol. i, p. 144. No. 21. First state. Proof before all letters. Very fine impression, with large margin.

BOUCHER, FRANÇOIS

3989—La petite reposée

Original etching. Portalis and Beraldi, vol. i, p. 228.

The Guitar Player

After Ch. Coypel. Engraved by F. Botet.

The Concert

After Watteau. Proof before all letters.

Three pieces; one lot.

3990—Venus and Cupid Asleep

Engraved by Michel Aubert. Fine impression.

Venus and Cupid Reposing

Engraved by Gilles Demarteau. Sanguine.

Two pieces; one lot.

3991—La rêveuse

Engraved by J. F. Beauvarlet. Portalis and Beraldi, vol. i, p. 142. No. 4. Very fine.

3992—La Laveuse

Engraved by Louis Marin Bonnet. Sanguine.

3993—Les charmes de la vie champêtre

Engraved by Jean Daullé. Portalis and Beraldi, vol. i, p. 667. No. 9. Fine impression with big margin.

3994—Two Nymphs with Cupids and Pigeons

Engraved by Gilles Demarteau.

Girl Seated

By the same engraver. Proof before all letters. Both in sanguine.

Two pieces; one lot.

3995—L'Attention dangereuse

Engraved by Louis Dennel. Portalis and Beraldi, vol. i, p. 726. First state. Proof before all letters. Very fine, slightly foxed.

3996—Venus se préparant pour le judgment de Paris, reçoit d'avance la pomme des mains de l'amour

Engraved by Jean Baptiste De Lorraine. Portalis and Beraldi, vol. ii, p. 749. Proof before the artists' names, with the coat-of-arms only. Superb proof of this lovely plate.

3997—L'Amour désarmé

Engraved by Etienne Fessard. Portalis and Beraldi, vol. ii, p. 144. No. 1. Big margin.

3998—Venus et les amours

Engraved by Robert Gaillard. Portalis and Beraldi, vol. ii, p. 223. No. 1. Fine impression, with big margin.

3999—Les deux confidentes

Engraved by Jean Ouvrier. Portalis and Beraldi, vol. iii, p. 246. Fine impression with margin.

4000—Le trait dangereux

Engraved by J. F. Poletnich. Portalis and Beraldi, vol. iii, p. 321. Proof before letters, with the artists' names only.

BRAND, F.

4001—Young Woman Pulling a Man by the Hair

Also Three Plates of Sketches of Men and Animals

Original etchings.

Four pieces; one lot.

CHAUVEAU, FRANÇOIS

4002—Le Concert

After D. Domenichino. Andresen, vol. i, p. 259. No. 9. First state.

Le Coucher à l'Italienne

After Vanloo. Engraved by I. . . . Printed in red.

Two pieces; one lot.

CHENU, PIERRE

4003—Le curieux, ou le peintre

After C. Bega. Portalis and Beraldi, vol. i, p. 374.

Don Quixote conduit par la Folie et embrasé de l'amour . . .

After C. Coypel. Engraved by Louis Surugue. Portalis and Beraldi, vol. iii, p. 576. Fine impression on parchment.

Two pieces; one lot.

CHODOWIECKI, DANIEL

4004—Sixteen Illustrations to "Leben Joh. Bunkel's"

Engelmann, pp. 130-135. Nos. 215-230. Second states. With title on the first plate and number of page on all of them.

Sixteen pieces; one lot.

4005—Fifteen Illustration to Richardson's Clarisse Harlowe
The first compositions. Engelmann, Nos. 521-527 (Nos. 1-7) and 550-557 (Nos. 8-15). Second states, with the numbers over the right upper corner. Also Nos. XVI-XXI of Schellenberg's illustrations.
Twenty-one pieces; one lot.

COUCHÉ, JACQUES

4006—La petite Thérese
After Caresme. Portalis and Beraldi, vol. i, p. 595. No. 5. Big margin.

DE BOISSIEU, JEAN JACQUES

4007—Road at Fontainebleau, 1764
Landscape with a Stonehouse and a Lake, 1774
Five Heads, Two of Them of Animals, 1803
All on India paper.
Ancienne porte de Vaize à Lyon, 1803
On India paper, mounted.
Four pieces; one lot.

4008—Vue du Château de Madrid Maison Royale
Landscape with a Herd of Cattle, 1793
Landscape
After Claude.
Cat and Kitten
On India paper.
Four pieces; one lot.

DE LARMESSIN, NICOLAS

4009—Le Savoyard
After Pierre. Portalis & Beraldi, vol. ii, p. 535. No. 8. Fine.

DE LAUNAY, NICOLAS

4010—Le poëte Ancréon
After P. A. Baudouin. Portalis and Beraldi, vol. ii, p. 545. No. 7. Slightly foxed.

4011—Les regrets mérités
After Mlle. Gérard. Portalis and Beraldi, ii, p. 547. No. 22. Beautiful impression, with margin..

4012—La lettre envoyée
After J. B. Le Prince. Portalis and Beraldi, vol. ii, p. 547. No. 30. Proof before the dedication.

DE LONGEUIL, JOSEPH

4013—Louis XVI between Abundance and Justice
After C. N. Cochin fils. Etched by St. Aubin and the border by Choffard. Portalis and Beraldi, vol. ii, p. 740. No. 21.

DE MARCENAY DE GHUY, ANTOINE

4014—The Complete Work of the Engraver in Various States
Most of the plates being shown from the first biting and in many cases the original drawing or watercolor for the plate is included. The collection consists of 243 proofs and 43 drawings and gouaches in 2 cases 14½x18¾x3¼, covered with brown morocco.

One lot.

DIETRICY, CHRISTIAN WILHELM

4015—The Nativity
Fine early impression

St. John Preaching
Modern impression.

The Vender of Spectacles
Modern impression.

Three pieces; one lot.

4016—The Prodigal Son and the Farmer
Linck. No. 27. Second state. The second signature with the needle is no longer visible, but without the number 84. Rare. From the Peoli collection.

GOYA Y LUCIENTES, FRANCESCO

4017—D. Baltasar Carlos Principe de España
Andresen, vol. i, p. 602. No. 8. Fine impression of the first printing. Big margin. From the Peoli collection.

HUBER, JOSEPH IGNACE

4018—Bust of a Girl with a Rose in Her Hair
Proof before letters with the name of the engraver only.

Little Girl with a Dog
After J. B. Greuze. Proof with the artists' names only.

Mirate che bel visino
After Sicardi. Engraved by Mécou.

Three pieces; one lot.

LE GRAND, HYACINTHE

4019—Jupiter et Io

After Renou. Portalis and Beraldi, vol. ii, p. 613. Proof before the title. Slightly foxed.

LEMPEREUR, LOUIS SIMON

4020—La mère indulgente

After P. A. Wille. Portalis and Beraldi, vol. iii, p. 654. No. 14. Very fine.

LE PRINCE, JEAN BAPTISTE

4021—Le Repos

Original lavis.

Pierrot et sa progeniture

Engraved by J. Ph. Le Bas, after his own painting.

The Fury before Cupid

Engraved by E. Jeaurat. After N. Vleughels.

The Trio

After Watteau.

Four pieces; one lot.

MELIN, CARLO DOMENICO

4022—La belle source (Mme. de Chateauroux)

After Nattier. Portalis and Beraldi, vol. iii, p. 81. No. 2. Very fine.

MULLER, JOHANN GOTTHARD von

4023—La Tendre mère (First Wife, and Son of the Engraver)

After F. Tischbein. Apell, p. 310. No. 16. First state. Proof before all letters.

NORBLIN DE LA GOURDAINE, JEAN PIERRE

4024—Susannah and the Elders

Andresen, vol. ii, p. 233. No. 1. Also five small etchings of men in different attitudes.

Six pieces; one lot.

PONCE, NICOLAS

4025—L'enlèvement nocturne

After P. A. Boudouin. Portalis and Beraldi, vol. iii, p. 336. No. 1. Proof before letters, with names of artist and vignette with monogram only. Extremely fine.

4026—Annette et Lubin

After P. A. Boudouin. Portalis and Beraldi, vol. iii, p. 336. No. 4. Lettered impression with large margin. Very fine.

4027—Marton

After P. A. Boudouin. Portalis and Beraldi, vol. iii. Exceedingly fine and beautiful impression. Big margin.

PREISSLER, J. G.

4028—La Rêveuse

After Jacq. Zick. Apell, p. 342. No. 4.

ST. AUBIN, AUGUSTIN DE

4029—Jupiter et Leda

After Paul Veronese. Finished by Romanet. Portalis and Beraldi, vol. iii, p. 444. No. 27. Proof before the dedication, with very large margin.

SCHMIDT, GEORG FRIEDRICH

4030—Girl with a Pug Dog on Her Arm

After G. Flinck. Jacoby, p. 84. No. 126. Fine impression with big margin. From the Matthes collection.

4031—The Jewish Bride

After Rembrandt. Jacoby, p. 85. No. 128. Second state. With the apostrophe in the word "d'après." Foxed.

4032—Portrait of Himself, Drawing

Jacoby, pp. 90-91. No. 134. One corner replaced. Also a proof of a copy by an unknown engraver.

Two pieces; one lot.

4033—Portrait of Himself, Drawing

Commonly called "with the spider." Jacoby, pp. 96-97. No. 141. Early impression, before the diagonal lines on the thermometer.

4034—The Artist's Wife, Dorothea Louise Wiendebrandt

Jacoby, p. 97. No. 142. Laid down.

4035—Dutch Peasants Smoking and Drinking

After Van Ostade. Jacoby, pp. 108-109. No. 160.

Three Nude Bacchanalian Children

Jacoby, p. 122. No. 171.

Two pieces; one lot.

4036—Lot and His Daughters

After Rembrandt. Jacoby, pp. 123-124. No. 173.

Sarah Presenting Hagar to Abraham

After Dietricy. Jacoby, p. 125. No. 175. Slightly foxed.

The Virgin, Infant Christ and St. John

After Van Dyck, Jacoby, p. 126. No. 176.

Three pieces; one lot.

WILLE, JEAN GEORGES

4037—Portrait of the Engraver

After J. B. Greuze. Engraved by J. G. Müller. Large margin.

4038—Repos de la Vierge

After Dietricy. Apell, p. 460. No. 2. Third state. With the coat-of-arms and the title, but before the date. Very fine.

4039—Another Fine Old Impression

Of Apell, 2. Fifth state. The dedication is added to the inscription. On large paper.

4040—Another Fine Old Impression

Of Apell, 2. Paper cut to plate mark and foxed.

Jeune Joueur d'instrument

After G. Schalken. Apell, 11. Second state. Before inscription in upper margin was removed.

Two pieces; one lot.

4041—Les Soins maternels

After P. A. Wille. Apell, p. 461. No. 13. Third state. Before the Dedication. Very fine, with margin.

4042—La Tante de Gerard Dow

After G. Dow. Apell, p. 461. No. 14. Third state. The crown has been added to the coat-of-arms, but before the title. Proof on loose India paper.

4043—L'observateur distrait

After Fr. Mieris. Apell, p. 462. No. 19. First state. Before the coats-of-arms. Very fine impression on large paper, with graver trials in the margin.

4044—Soeur de la bonne femme de Normandie

After P. A. Wille. Apell, p. 463. No. 26. Second state. With the border, but without the inscription. Large margin.

4045—Another Impression of Apell, 26

Third state. With the border and the inscription.

Philosophe du temps passé

After P. A. Wille. Apell, p. 463. No. 28. Unfinished trial proof.

Two pieces; one lot.

COLOR PRINTS

ALIX, PIERRE MARIE

4046—Portrait of Diderot

Portalis and Beraldi, vol. i, p. 25. No. 39. Proof before the title; the engraver's name in very faint scratched letters. Printed in colors; the register marks plainly visible.

BAILLIE, CAPTAIN WILLIAM

4047—The Entombment

After Rembrandt. Mezzotint, printed in colors.

Fire

A vignette printed in colors.

Two pieces; one lot.

BARTOLOZZI, FRANCESCO

4048—Lodona

After Maria Cosway. No. 8 in Macklin's British Poets. Tuer, vol. ii, pp. 106-107. No. 722. Beautifully printed in colors.

4049—The Beautiful Rhodope in Love with Æsop

After A. Kauffmann. Tuer, vol. ii, p. 123. No. 1255. Beautiful impression printed in colors.

4050—Cleone

After A. Kauffmann. Tuer, vol. ii, p. 125. No. 1311. The French copy with the name "Bartolonii." Oval, printed in brown and flesh-tint.

4051—Contemplation

After G. B. Cipriani. Tuer, vol. ii, p. 86. No. 42. Small oval, printed in colors. Large margin.

Hercules and Omphale

After G. B. Cipriani. Tuer, vol. ii, p. 130. No. 1484. Oval, printed in colors, with margin.

Two pieces; one lot.

4052—Adam and Eve in Paradise

After G. B. Cipriani and T. Hearne. The landscape engraved by W. Byrne and B. T. Pouncy. Tuer, vol. ii, p. 144. No. 1983. Lightly colored.

BONNET, LOUIS MARIN

4053—Head of a Girl with Uncovered Bosom

Printed in various inks, imitating a chalk drawing, with a border printed in gold. This printing in gold was an invention of Bonnet, for which Louis XVI gave him a pension. Portalis and Beraldi, vol. i, p. 214. From the collection of Ozias Humphrey, R.A.

4054—A Similar One

Printed in the same manner, but without the gold border. Plate No. 231.

4055—A Similar One

Plate No. 269.

4056—L'Amour prie Venus de Lui Rendre ses Armes

After F. Boucher. Crayon manner, printed in various inks, on blue paper. Portalis and Beraldi, vol. ii, p. 216. II. Very fine.

BUNBURY, HENRY

4057—Girl Offering a Drink to a Soldier

Three Women Going to Church

Circular. Proofs before all letters; colored by hand.

Two pieces; one lot.

4058—Patty

Charlotte

Both engraved by Charles White. Two lovely, oval costume plates, printed in brown and flesh tint.

Two pieces; one lot.

4059—Friar Phillip's Geese

Engraved by Watson. Circular. Proof before the title and the verses. Nicely printed in colors.

4060—Susan

"Adieu! she cry'd and wav'd her lilly hand." Circular. Engraved by I. Bretherton. Colored by hand.

BURKE, THOMAS

4061—Portrait of C. J. Fox
Oval. Printed in colors.

CLEMENT, A.

4062—Réunion d'Artistes
After Boilly. Colored by hand.
Also Key for the same.

Two pieces; one lot.

COPIA, JACQUES LOUIS

4063—Julie (le Premier Baiser de l'Amour)
After Mallais. Portalis and Beraldi, vol. i, p. 587. No. 20. Beautifully colored by hand.

COUCHÉ, JACQUES

4064—La Fuite à Dessin
After H. Fragonard, engraved in conjunction with C. Marcet. Portalis and Beraldi, vol. i, p. 595. No. 3.

La Petite Thérese
After Caresme. Portalis and Beraldi, vol. i, p. 595. No. 5.
Companion pieces. Very delicately colored by hand.

Two pieces; one lot.

CRANACH, LUCAS

4065—Lucas Cranach's Stammbuch
Containing nine full-length portraits of the foremost men of the Reformation, including that of the painter. Engraved by D. Berger, Bollinger, and Bolt, highly colored in guache. Also the *very* rare woodcut by F. W. Gubitz of Christ Blessing, after Cranach, printed in colors and gold. Text in a separate volume. Berlin, 1814. Very rare.

DEMARTEAU, GILLES

4066—Portrait of Rubens
After Antoine Watteau. Portalis and Beraldi, vol. i, pp. 718-21. Crayon manner, printed in two inks.

4067—Study Head of a Girl
After Boucher. Plate No. 475. Portalis and Beraldi, vol. i, p. 724. Crayon manner, printed in three inks.

4068—Nymph Seated on a Rock

After F. Boucher. Oval. Plate 489. Portalis and Beraldi, vol. i, p. 724. Crayon manner, printed in two inks.

4069—Le Plaisir Innocent

After J. B. Huet. Plate 433. Portalis and Beraldi, vol. i, p. 725. Crayon manner, printed in two inks.

4070—La Jeune Bergère

After J. B. Huet. Plate 515. Portalis and Beraldi, vol. i, p. 725. Crayon manner, printed in two inks.

4071—La Conversation des Fermières

(Engraved possibly by Claude Briceau.) Crayon manner, printed in various inks. Before any inscriptions. Very fine.

EARLOM, RICHARD

4072—Bust of a Young Girl in a Big Hat

After G. B. Cipriani. Printed in two inks. A beautiful impression of this rare and much sought for plate.

EDWARDS, S. ARLENT

4073—Ben Jonson

After Honthorst. Mezzotint printed in colors. Only five printed in colors. Grolier Club Publication.

FACIUS, G. S. AND I. G.

4074—Sophonisha

After Angelica Kauffmann. Oval. Printed in colors.

GUYOT, LAURENT

4075—Bryanston, Ofterly and the Lodge of Lord Gordon in the Green Park

Three oval landscapes after W. Tomkins, W. Watts and L. Belanger le Romain. Printed in colors. Full margin with the register marks.

Three pieces; one lot.

HEATH, JAMES

4076—Thos. Morton

After J. R. Smith. Full margin.

Réné Descartes
Engraved by T. Chapman. Full margin.

Charles Howard, Earl of Nottingham
Engraved by Pennant.

Unknown Portrait
Engraved by Condi. All printed in colors.

Four pieces; one lot.

JANINET, FRANÇOIS

4077—Vénus en Reflexion
After Charlier. Portalis and Beraldi, vol. ii, p. 477. No. 14. First state. Proof before all letters, beautifully printed in colors. An exceedingly fine impression of this beautiful composition, unfortunately with a very light scratch across the bust of Venus.

4078—Les Comédiens Comiques
After Antoine Watteau. Portalis and Beraldi, vol. ii, p. 480. No. 51. Nicely printed in colors.

LASINIO, CAV. CONTE CARLO

4079—Pietro da Cortona
Mezzotint printed in colors. One of the earliest specimens of color printing from one plate.

LAVALLÉE, JACQUES

4080—Illustrations to Don Quixote
After Joseph del Castillo. Two engraved by Leroy and Chapuy. Proofs before the titles and one before all letters. Uncut. Printed in colors.

Nine pieces; one lot.

LEVACHEZ, CHARLES FRANÇOIS GABRIEL

4081—Louis XVI
Mezzotint printed in two inks. The portrait in black and the frame in brown. The register marks plainly visible.

PETHER, WILLIAM

4082—Helena Forman (Rubens' Second Wife)
After Rubens. Smith, vol. iii, p. 983. No. 14. Mezzotint printed in colors.

PLOOS VAN AMSTEL, JACOB CORNELISZ

4083—Portrait of a Young Woman
After Hendrik Goltzius. Crayon manner, in various inks.

Woman Looking out of a Door
After Rembrandt. Mezzotint and etching printed in colors.

Two pieces; one lot.

REYNOLDS, S. W.

4084—Beatrice
"I have a good eye, uncle." From "Much ado about Nothing," after J. Jackson. Mezzotint printed in colors. Very pretty. Large margin.

RUOTTE, LOUIS CHARLES

4085—Vénus et les Amours
After Westall.

Vénus sur les Eaux
After Cazenave, engraved by L. Gabriel. Companion pieces. Stipples nicely printed in colors.

Two pieces; one lot.

RYLAND, WILLIAM WYNNE

4086—Ludit Amabiliter
After A. Kauffmann. Oval, printed in colors. Very fine.

SINTZENICH, H.

4087—Magdalena
After Charles Le Brun. Andresen, vol. ii, p. 514. No. 1. Oval, printed in colors.

TOMPKINS, P. W.

4088—The Woodman
After William Hamilton. Proof before the title.

Benevolus
After P. Jean. Open letter proof.

Also Three Vignettes, two after Stothard. All nicely printed in colors.

Five pieces; one lot.

WATER COLOR FACSIMILES

4089—Portrait of Jacquemart
By himself.

Mr. Regnier in the Rôle of Annibal
In E. Augier's Avanturière.
After E. Meissonier.

The Same in black.

Three pieces; one lot.

PUBLICATIONS OF THE ARUNDEL SOCIETY, LONDON

4090—S. George Baptizing the Princess Cleodolinda, and her Father
After Carpaccio. (In the Church of S. Giorgio dei Schiavoni at Venice.) 1888. Chromolithographed by Wilhelm Greve, Berlin.

4091—The Altarpiece in the Cathedral of St. Bavon at Ghent, by the Brothers Van Eyck

a. The Adoration of the Lamb
(Center panel.) 1868.

b. Portraits of Jodocus Vyts, Lord of Pomele, and his Wife,

Isabelle de Borlunt, with their Patron Saints
(Outside panels of the wings enclosing the Adoration of the Lamb.) 1869.

c. Judges and Warriors—Hermits and Pilgrims
(The side panels of the Adoration of the Lamb.) 1869.

d. The Triune God—The Virgin Mary—St. John the Baptist
(From the center panels.) 1870.

e. The Annunciation, with the Prophets and Sybils
(The exterior of the upper wings.) 1871.

d. St. Cecilia at the Organ, and an Angelic Choir
(From the interior of the upper wings.) 1871.

e. Adam and Eve
(Two panels from the interior of the upper wings.) 1871.
All drawn and chromolithographed by C. Schultz.

Seven pieces; one lot.

FRENCH PORTRAIT ENGRAVERS AND THEIR SCHOOL

XVII AND XVIII CENTURIES

BALECHOU, JEAN JOSEPH

4092—Prosper Jolyot de Crébillon
After Aved. The smaller plate. Portalis and Beraldi, vol. i, p. 81. No. 19.

BAUSE, JOHANN FRIEDRICH

4093—Peter the Great
After S. le Roy. Keil, No. 119. First state. Proof before letters and before the border.

BEAUVARLET, JACQUES FIRMIN

4094—Edme Bouchardon, Sculptor
After Drouais. Portalis and Beraldi, vol. i, p. 146. No. 28.

The Same
Unfinished trial proof; face and hands are white.

Two pieces; one lot.

CHEREAU, FRANÇOIS

4095—Louis Antoine de Pardaillon de Gondrin, Duc d'Antin
After H. Rigaud. Portalis and Beraldi, vol. i, p. 384. No. 26.
"Jamais Rigaud, dont les peintures officielles ont inspiré les chefs-d'œuvre du burin, ne s'est montré plus théâtral et plus pompeux; jamais aussi graveur n'a déployé plus d'habileté, plus des resources que dans cet portrait, égal en éclat au plus beau des Drevet."—Portalis and Beraldi.

DAULLÉ, JEAN

4096—Catherine Mignard, Comtesse de Feuquière
After P. Mignard. E. Delignères, p. 34. No. 47. Second state, with the address.

4097—Charles Edouard Stuart, the Young Pretender
Engraved in conjunction with Wille. E. Delignères, pp. 58-59. No. 78. Third state; with the inscriptions, inclusive of the date of birth.

DAVID, FRANÇOIS ANNE

4098—Gaspard Netcher avec son Épouse et son Fils
After Netcher. Portalis and Beraldi, vol. ii, p. 679. One of the best plates of this master.

DE LEU, THOMAS

4099—Bertrand d'Argentré, Président au Siège du Sénéchal de Rennes
Robert-Dumesnil, vol. x, p. 78. No. 300. First state. Before the wrinkles on the forehead and before the text on the back. Inlaid.

Pierre Arlensis de Scudalupis, Médecin, Chimiste et Litterateur
Robert-Dumesnil, vol. x, pp. 78-79. No. 301. Second state; the left ear is covered with horizontal lines. Inlaid.

Two pieces; one lot.

4100—Catherine de Bourbon, Duchesse de Bar
Robert-Dumesnil, vol. x, p. 82. No. 309. Only one state. Inlaid.

Jean de Beaugrand, Maître à Écrire, Bibliothécaire et Lecteur du Roi
Robert-Dumesnil, vol. x, p. 84. No. 313. Second state; with the inscriptions.

Two pieces; one lot.

4101—Charles de Bourbon, Connétable de France
Robert-Dumesnil, vol. x, pp. 87-88. No. 323. First state; before the plate was cut oval and printed with Odieuvre's border. Inlaid.

Pierre de Brach, Poëte Bordelais
Robert-Dumesnil, vol. x, pp. 88-89. No. 325. Second state; with the inscription on the border. Inlaid.

Two pieces; one lot.

4102—Catherine de Médicis, Reine de France
Robert-Dumesnil, vol. x, p. 92. No. 332. Second state; before the retouch. Inlaid.

4103—Charles IX, Roi de France
Robert-Dumesnil, vol. x, p. 94. No. 338. Second state; the plate is retouched and shows a slip of the graver between the letters H. and A. in the word Charles on the oval border.

René Chopin, Jurisconsulte et Avocat au Parlement de Paris
Robert-Dumesnil, vol. x, p. 95. No. 339. Only one state known.

Two pieces; one lot.

4104—François de Bourbon, Prince de Conti
Robert-Dumesnil, vol. x, p. 98. No. 348. One state only known. Inlaid.

Jeanne de Coesme, Princesse de Conti

Robert-Dumesnil, vol. x, p. 99. No. 350. First state; before the spelling of the name "Coesme" was corrected. Inlaid.

Two pieces; one lot.

4105—Louise de Lorraine, Princesse de Conti

Robert-Dumesnil, vol. x, p. 99. No. 351. Only one state known. Inlaid.

The Same

Robert-Dumesnil, vol. x, pp. 99-100. No. 352. First state; before "Desrochers ex. . . ." was added after "Sculp." Large margin.

Two pieces; one lot.

4106—Pierre du Moulin, Ministre Calviniste à Paris et à Sedan

Robert-Dumesnil, vol. x, p. 102. No. 356. Only one state known. Early impression, fine. Inlaid.

Eléanore d'Autriche, Reine de France

Robert-Dumesnil, vol. x, p. 102. No. 357. Only one state known. Inlaid.

Two pieces; one lot.

4107—Gabrielle d'Estrées, Marquise de Monceaux et Duchesse de Beaufort

Robert-Dumesnil, vol. x, p. 105. No. 365. Only one state known. Inlaid.

4108—The Same

Also inlaid, but with larger margin.

Fauchet, Claude

Robert-Dumesnil, vol. x, p. 107. No. 370. Only one state known. Inlaid.

Two pieces; one lot.

4109—Nicolas Habicot, Anatomiste à Paris

Robert-Dumesnil, vol. x, p. 113. No. 384. First state; before "Mariette ex." was added in the left lower corner. Inlaid.

Gentien Hervet, Chanoine de Reims

Robert-Dumesnil, vol. x, pp. 127-128. No. 419. First state; before the part of the copper bearing the Greek inscription was cut off. Very fine.

Two pieces; one lot.

4110—Jeanne d'Albret, Reine de Navarre

Robert-Dumesnil, vol. x, pp. 128-129. No. 422. First state; before the retouch and Fessard's name. Very fine and rare.

François de Silli, Comte de La Roche-Guyon
Robert-Dumesnil, vol. x, pp. 132-133. No. 430. Second state; "agé de 22 a." has been added to the inscription on the oval border. Inlaid. From the Pierre Mariette Collection.

Two pieces; one lot.

4111—Gui de Lavau, Conseiller au Parlement de Paris
Robert-Dumesnil, vol. x, p. 134. No. 432. Second state; "An° 1589" has been added. Inlaid.

Guillaume Leblanc, Camérier du Pope Sixte V, évêque de Vence et de Grasse, et Poët
Robert-Dumesnil, vol. x, pp. 134-135. No. 433. First state; before the inscription and the coat-of-arms in the upper corners. Very fine. Inlaid.

Two pieces; one lot.

4112—Louise de Lorraine
Robert-Dumesnil, vol. x, pp. 137-138. No. 441. Only one state known. Fine. Inlaid.

Henri II, Duc de Lorraine
Robert-Dumesnil, vol. x, p. 138. No. 442. (The same as Robert-Dumesnil 307.) First state; before the strong shadows under the nose and on the forehead were reduced and before the retouch. Very fine. Inlaid.

Two pieces; one lot.

4113—Jean Luillier, Conseiller d'État, Maître des Comptes, Prévôt des Marchands de Paris
Robert-Dumesnil, vol. x, pp. 140-141. No. 447. Second or third state; the word "Maistre," which appears in the inscription on the oval border of the first state, has been changed to "President." The lower margin having been cut off, which may have contained the verses, the actual state cannot be ascertained. Very fine. Inlaid.

Henri Ier du nom, Duc de Montmorency, Connétable de France
Robert-Dumesnil, vol. x, p. 147. No. 462. The reduced copy, with "Paul de la Houve ex." Fine impression. Inlaid.

Louise de Budos, Duchesse de Montmorency
Robert-Dumesnil, vol. x, p. 147. No. 463. Only one state known. Fine impression, but closely trimmed.

Three pieces; one lot.

4114—The Same
Fine impression, with margin. Inlaid.

Antoine de Murat

Robert-Dumesnil, vol. x, p. 148. No. 465. Only one state known. Fine impression, with margin. Inlaid.

Two pieces; one lot.

4115—Charles de Gonzague, Duc de Nevers

Robert-Dumesnil, vol. x, pp. 149-150. No. 469. Only one state known. Very fine impression, with large margin. Inlaid.

François Rauchin, Docteur et Professeur Royal en Médecine

Robert-Dumesnil, vol. x, p. 153. No. 480. Only one state known. Inlaid.

Two pieces; one lot.

4116—Louis Servien, Avocat Général au Parlement de Paris, et Conseiller d'État

Robert-Dumesnil, vol. x, pp. 155-156. No. 486. Second state (of four); before "P. Mariette ex." was added below the Greek inscription on the tablet. Fine impression. Small tear neatly repaired. Inlaid.

Charles de Bourbon, Comte de Soissons

Robert-Dumesnil, vol. x, pp. 156-157. No. 488. Only one state known. Fine impression, with margin. Inlaid.

Two pieces; one lot.

4117—Philippe Strozzi, Colonel-Général de l'Infanterie

Robert-Dumesnil, vol. x, p. 158. No. 491. One state only. Fine impression, but closely trimmed and inlaid.

Henriette de Balzac-d'Etrangues, Duchesse de Verneuil

Robert-Dumesnil, vol. x, p. 162. No. 501. Second state; with the hyphen between the words "nom-pareil." Very fine, with margin. Inlaid.

Two pieces; one lot.

4118—Blaise de Vigenère

Robert-Dumesnil, vol. x, pp. 162-163. No. 502. First state; proof before all letters. Very fine impression, with margin.

Nicolas de Neufville, Seigneur de Villeroy, Secrétaire d'État

Robert-Dumesnil, vol. x, p. 163. No. 504. Only one state known.

Portrait of an Unknown Jesuit (Gregoire de Valentia, Professeur de Théologie)

Robert-Dumesnil, vol. x, p. 164. No. 507. First state, before the inscription on the oval border. Inlaid.

Three pieces; one lot.

4119—A Collection of 71 Portraits by Thomas de Leu, Leonard Gaultier, Michel Lasne, and Others, bound in full brown calfskin, with gold tooling

Engraved by Thomas de Leu:

Henri II, Roi de France
Robert-Dumesnil, 387, before the retouch.

François I, Roi de France
Robert-Dumesnil, 372, before the retouch.

Catherine de Médicis, Reine de France
Robert-Dumesnil, 332 II, before the retouch.

François II, Roi de France
Robert-Dumesnil, 373, before the retouch.

Mary Queen of Scots
Robert-Dumesnil, 457, second state, before the retouch.

Charles IX, Roi de France
Robert-Dumesnil, 338, before the retouch.

Louise de Lorraine
Robert-Dumesnil, 446, second state.

François, Duc d'Anjou
Robert-Dumesnil, 296, before the retouch.

Henri IV, Roi de France
Robert-Dumesnil, 400.

Gabrielle d'Estrées
Robert-Dumesnil, 366, inlaid.

Gabrielle d'Estrées
Robert-Dumesnil, 365.

Gabrielle d'Estrées
Robert-Dumesnil, 366, reversed copy (Jan le Clerc ex.), inlaid.

Henriette de Balzac
Robert-Dumesnil, 501.

César, Duc de Vendôme
Robert-Dumesnil, 499, inlaid.

Catherine de Bourbon, Duchesse de Bar
Robert-Dumesnil, 311, second state.

Marie de Médicis
Robert-Dumesnil, 456, first state, inlaid.

Jeanne d'Albret, Reine de Navarre
Robert-Dumesnil, 422, before the retouch.

Marie Dudrac
Robert-Dumesnil, 355, inlaid.

François de Bourbon, Prince de Conti
Robert-Dumesnil, 349.

Jeanne de Coesme, Princesse de Conti
Robert-Dumesnil, 350, first state.

Charles de Bourbon, Comte de Soissons
Robert-Dumesnil, 489.

Louise de Lorraine
Robert-Dumesnil, 441.

Henri de Lorraine, Duc de Bar
Robert-Dumesnil, 307.

Anne, Duc de Joyeuse
Robert-Dumesnil, 424, third state.

Charles de Gontaut, Duc de Biron
Robert-Dumesnil, 318, first state.

Louis Servin
Robert-Dumesnil, 486, second state. Before Mariette's address.

Nicolas Habicot
Robert-Dumesnil, 384, second state.

Seneca
Robert-Dumesnil, 485.

Antoine Caron
Robert-Dumesnil, 330.

Jean de Beaugrand
Robert-Dumesnil, 313.

Pierre Du Moulin
Robert-Dumesnil, 356.

Engraved by Leonard Gaultier:

Marguerite de Valois, Reine de Navarre

Catherine de Bourbon, Duchesse de Bar
Inlaid.

Torquato Tasso, etc., etc.

DE LAUNAY, NICOLAS

4120—Sebastien Le Clerc, Fils
After Nonnotte. Reception plate. Portalis and Beraldi, vol. ii, p. 548. No. 38.

4121—The Same
First state; artists' proof. Large paper. Very fine.

DE MARCENAY DE GHUY, ANTOINE

4122—Le Maréchal de Villars

After H. Rigaud. Portalis and Beraldi, vol. iii, p. 9. No. 11. First state, before any letters. Extremely rare and fine.

DREVET, PIERRE (the father)

4123—Robert de Cotte (the portrait with the beautiful hand)

A. F. Didot, pp. 25-26. No. 34. Second state; before the words: "Conseils, premier Intendant . . ." were changed to: "Cons prem^r Architecte, Intendant. . . ." A very fine impression, but mildewed. From the Kallmann and Brentano-Birckenstock Collections.

4124—The Same

D. 34. Third state; with the changes mentioned above. Fine old impression with good margin.

DUPIN FILS, N.

4125—Marie Antoinette

After Vanloo. Portalis and Beraldi, vol. ii, p. 74. No. 10. Good margin, somewhat foxed.

EDELINCK, GÉRARD

4126—Philippe de Champagne

After himself. Robert-Dumesnil, vol. vii, p. 239. No. 164. First state; before the slip of the graver, in the leaves of the tree, back of the head. Very fine impression with big margin.

4127—Charles Le Brun

After N. de Largillière. Robert-Dumesnil, vol. vii, pp. 279-80 and vol. xi, pp. 96-97. No. 238. Second state; the plate completed. From collection S. Leith.

4128—Michel Le Tellier, Chancellor of France

After F. Vouet. Robert-Dumesnil, vol. vii, pp. 282-83. No. 244. Fourth state; all words following "sculpsit" have been removed.

Jules Hardouin Mansart

After Vivien. Robert-Dumesnil, vol. vii, pp. 297-98. No. 267. Second state, the spelling of "Consilijs" has been changed to "Consiliis."

Two pieces; one lot.

4129—Robert Nanteuïl

After himself. Robert-Dumesnil, vol. vii, p. 306. No. 282. First state, before "se ipse delin," was changed to "se ipsu delineauit." Fine impression with big margin.

4130—Hyacinthe Rigaud

After himself. Robert-Dumesnil, vol. vii, p. 317. No. 303. Second state; with the letters: "C. P. R." after "Sculp."

4131—François Tortebat

After M. de Pille. Robert-Dumesnil, vol. vii, p. 330. No. 328.

Edouard Colbert, Marquis de Villacerf

After P. Mignard. Robert-Dumesnil, vol. vii, pp. 334-35. No. 336. Only one state known.

Two pieces; one lot.

FICQUET, ETIENNE

4132—Françoise d'Aubigné, Marquise de Maintenon

After Pierre Mignard. Portalis and Beraldi, vol. ii, p. 176. No. 87. From the collection of John Young. Fine.

KLAUBER, IGNAZ SEBASTIAN

4133—Christian Gabriel Allegrain, Sculptor

After Duplessis. Andresen, vol. i, p. 748. No. 9. Third state; with only one line of the inscription. Large margin, fine.

Georg Wolfgang Knorr

After I. E. Ihle, engraved by I. A. Schweikart. Andresen, vol. ii, p. 487. No. 3.

Two pieces; one lot.

LOCHON RENÉ

4134—Eustache de Lesseville, Évêque de Coutance

Andresen, vol. ii, p. 67. No. 5. First state; before the date.

LOMBART, PIERRE

4135—Rachel, Countess of Middlesex

After Van Dyck. From the set of the Duchesses. Andresen, vol. ii, pp. 73-74. No. 10. ix.

Charles-Quint

After Barthel Beham. Fine impression. Laid down.

Two pieces; one lot.

MASSON, ANTOINE

4136—Marie de Lorraine, Duchesse de Guise
After Pierre Mignard. Robert-Dumesnil, vol. ii, pp. 120-21. No. 32. Fifth state; with the rabbit, the word "pinxit" is followed by one point, "Roma and 1684" by two points, all of which have the form of a very small circle.

MORIN, JEAN

4137—Marguerite Lemon
After A. Van Dyck. Robert-Dumesnil, vol. ii, pp. 58-59. No. 62. Second state; with the inscriptions.

MÜLLER, JOHANN GOTTHARD von

4138—Anton Graff
After himself. Andresen, vol. ii, p. 208. No. 2. Third state; open letter proof. On large paper. Very fine.

NANTEUIL, ROBERT

4139—Anne of Austria, Queen of Louis XIII
After P. Mignard. Robert-Dumesnil, vol. iv, p. 59. No. 22. Third state of five; before the number 15 below the coat-of-arms.

4140—David Blondel
Protestant minister and historian. Robert-Dumesnil, vol. iv, p. 69. No. 41. First state; before the distich in the tablet below the portrait.

4141—Christina, Queen of Sweden
After Bourdon. Robert-Dumesnil, vol. iv, p. 84. No. 67. Third state; the interrogation mark after "Esclaues" has no longer the form of an "S."

PETIT, GILLE EDMÉ

4142—Marie Leczinska, Queen of Louis XV
After De La Tour. Portalis and Beraldi, vol. iii, p. 300. Good margin.

SCHMIDT, GEORG FRIEDRICH

4143—Jean-Baptiste Rousseau
Jacoby, pp. 22-25. No. 44. Engraved in conjunction with Wille.
Maurice Quentin De La Tour (the little De La Tour)
Jacoby, pp. 50-51. No. 89.
Two pieces; one lot.

TARDIEU, JACQUES NICOLAS

4144—Marie Leczinska, Queen of Louis XV
Portalis and Beraldi, vol. iii, p. 585. No. 14. Very fine impression, but a trifle foxed.

VAN SCHUPPEN, PIETER

4145—Mad^me. Deshoulières
After M^le. E. Soph. Cheron.

VERMEULEN, CORNELIS

4146—Bonaventuur van Overbeek, Designer and Engraver
After C. Le Blon. First state; proof before all letters.

WILLE, JEAN GEORGE

4147—Tycho Hofmann
After L. Tocqué. Apell, p. 466. No. 54. Third state; the inscription is in French. Fine.

The Same
Fourth state; the inscription is changed to Latin.

Two pieces; one lot.

4148—The Same
Fourth state. Fine.

FRENCH PORTRAITS

4149—Corneille, Pierre
Engraved by Et. Ficquet. After Le Brun. Portalis and Beraldi, vol. ii, p. 174. No. 77. Second state.

De Bretagne, Marie, Duchesse de Montbasson
Engraver unknown. Rare.

De Buffon, George Louis Le Clerc, Count
Engraver unknown. 8°.

The Same
Engraver unknown. Proof before all letters. Big margin. From the Julian Marshall Collection.

De Castelnau, Michel
Engraved by Jaspar Isac. Rare.

Five pieces; one lot.

4150—De La Fontaine, Jean

Engraved by Et. Ficquet. After H. Rigaud. Portalis and Beraldi, vol. ii, p. 175. No. 82. Second state; before the creek of the vignette was entirely covered with lines. A little water stained and foxed. Good margin.

4151—The Same

Third state; the creek is covered with lines. Good margin.

4152—De Médicis, Marie, Reine de France, Second Wife of Henry IV

Engraved by Thomas de Leu. Robert-Dumesnil, vol. x, p. 142. No. 451. First state; before the general retouch. Very fine and rare. Inlaid. From the P. Mariette Collection.

4153—The Same

Robert-Dumesnil, vol. x, pp. 142-143. No. 453. Only one state known. Very fine early impression. Inlaid.

4154—The Same

Robert-Dumesnil, vol. x. p. 143. No. 454. Only one state known. Early impression, but without margin. Laid down.

4155—The Same

The same. The plate is a trifle worn, otherwise in good condition and with big margin.

4156—The Same

Robert-Dumesnil, vol. x, pp. 143-144. No. 455. Only one state known. The plate is a trifle worn and the inscriptions in the lower margin cut off. Inlaid.

4157—The Same

Engraved by Leonard Gaultier.

The Same

Engraved by Pieter Firens.

Two pieces; one lot.

4158—The Same

Engraved by Nicolas de Larmessin. Bust in oval frame.

The Same

Engraved by an unknown engraver after Thomas de Leu, Robert-Dumesnil, vol. x, p. 144. No. 456, in reduced size.

Two pieces; one lot.

4159—De Montaigne, Michel

Engraved by Thomas de Leu. Robert-Dumesnil, vol. x, p. 146. No. 461. Only one state known. Rare. Very fine impression. Inlaid.

The Same

Engraved by Desrochers. Drugulin, No. 14289.

The Same

Engraved by A. de St. Aubin. E. Bocher, p. 69. No. 184. Fifth state. Cut down to inner frame on top and two sides. Inlaid.

Three pieces; one lot.

4160—The Same.

The complete plate with a small margin. Inlaid.

De Thou, Christophe

Engraved in Gaultier's manner.

The Same

Proof before all letters by an unknown engraver.

Thomas à Kempis

Engraver unknown. Backed and inlaid.

Osman I, Turkish Emperor

Engraved by Hertochs. (?)

Five pieces; one lot.

4161—De Valois, Marguerite. First Wife of Henry IV

Engraved from life by Pieter Firens. Nagler, p. 345. Fine impression.

The Same

Engraved by Cr. van de Passe. Franken, p. 130. No. 734.

Two pieces; one lot.

4162—De Voltaire, François Marie Arouet

Engraved by Etienne Ficquet. Portalis and Beraldi, vol. ii, p. 177. No. 95. First state; proof before the inscription upon the tablet. Inlaid, very rare.

4163—The Same

The same. Second state; with the inscription upon the tablet. Big margin.

The Same

Engraved by Jacob Folkema.

The Same

Engraver unknown.

Three pieces; one lot.

4164—French Court Celebrities

Etched after François Robert Bonnart.

Mad^me^ la Marquise de Grancey

Mad^me^ la Duchesse du Maine

Mad^me^ la Marquise de Richelieu

Mad^me^ la Comtesse du Roüal

Le Capitaine Jean Baert de Dunquerque

Also the Comtesse du Barry. Artist unknown.

Six pieces; one lot.

4165—French Celebrities—Charles le Belliqueux, 4ième Duc de Bourgoyne

Engraved by B. Moncornet. Early impression, before the coat-of-arms in the upper corners.

Sophie Chervu

Engraver unknown. Proof before all letters.

Mad^lle^ de Beaumont, Chevalier d'Eon

Engraver unknown.

Three pieces; one lot.

Gabrielle d'Estrées

Engraver unknown. Proof before the name of the personage.

Magdalène de Scuderi

Engraved by Étienne Desrochers.

Five pieces; one lot.

4166—Guillaume du Vair, Vice Chancellor of France

Engraved by F. Langlois.

Bernard le Bovyer de Fontenelle

Engraver unknown. Proof before all letters.

Maréchal Gassion

Engraver unknown.

Josué Sylvestre, Poet and Translator of Du Bartas' Works

Engraved by C. van Dalen. Inlaid.

Guillaume de Saluste, Seigneur du Bartas

Engraved by Nicolas de Larmessin. Inlaid and backed.

Five pieces; one lot.

4167—Guicciardini, Francesco

Halsey, p. 62. No. 75. Third state: proof before the rectangle and before the name of the personage.

Lady Morgan

Engraved by Mécou. After Scheffer.

Diane de Poitiers

Engraved by J. Thomson.

Three pieces; one lot.

4168—Henri IV, roi de France

Engraved by Thomas de Leu. Robert-Dumesnil, vol. x, p. 17. No. 397. Only one state known. Inlaid.

The Same

Robert-Dumesnil, vol. x, p. 119. No. 401. Only one state known. Backed and inlaid.

Two pieces; one lot.

4169—The Same

Robert-Dumesnil, vol. x, p. 122. No. 409. Only one state known. Very fine impression, with margin.

The Same

Robert-Dumesnil, vol. x, p. 123. No. 411. Title page to "Pourtraicts du très-chrestien et très-victorieux Henri IIII Roy de France, etc." Par George Blaignan. Inlaid.

Two pieces; one lot.

4170—The Same

Robert-Dumesnil, vol. x, p. 125. No. 415. First state, before the text on the back of the print. Inlaid.

The Same

Second state. Full margin.

The Same

Robert-Dumesnil, vol. x, pp. 125-126. No. 416. Third state; with the inscriptions and the name of the engraver. Inlaid. Printed in "Desseins de profession nobles et publiques . . . par Ant. de Laval . . . Paris 1605."

Three pieces; one lot.

4171—The Same

Robert-Dumesnil, vol. x, p. 126. No. 417. First state; before the text on the back of the print. Inlaid.

The Same, on Horseback, in Armour and with a Laurel Chaplet

Engraver unknown. W. 113, H. 178 mm.

A similar print. Engraver unknown. W 53, H. 108 mm.

Three pieces; one lot.

4172—The Same

Engraved by Leonard Gaultier. With six lines of inscription in the margin below. W. 53, H. 143 mm., including inscription. With French text on the back.

The Same (bust in a niche)

Title page, "L'Avant-Victorieux."

The Same

Engraved by A. Lommelin. Reversed copy of the plate by Goltzius. Dutuit, vol. iv, pp. 432-33. No. 173.

The Same

"Joan Buchsenmacher excudit." Size of plate, W. 110, H. 160 mm. Oval, with four verses below.

Four pieces; one lot.

4173—The Same

Engraved by De Marcenay de Ghuy. First state; proof before all letters.

The Same

Engraved by P. A. Tardieu. After F. Pourbus. Andresen, vol. ii, p. 584. No. 7.

The Same

Engraved by Le Roy.

The Same

Engraved by Bonvoisin. Proof on India paper.

The Same

Engraved by Pauquet.

The Same

Unfinished proof. Engraver unknown.

Six pieces; one lot.

4174—Louis XI, roi de France

Engraved by C. Vermeulen. Very fine.

Louis XIV, roi de France

Engraved by E. Hainzelman. Inlaid.

Two pieces; one lot.

4175—Louis XIII, roi de France

Engraved by Willem van de Passe, printed with a border from another plate, bearing Crispien's monogram. Franken, pp. 125-126. No. 714.

The Same

Engraved by I. Picart. Title page for vol. xii of "Mercure François."

The Same, on horseback

Engraved by the same. Early impression, before the text on the back.

Three pieces; one lot.

4176—The Same and Anne d'Autriche, His Consort

Two ovals on one plate. Engraved by Pieter Firens. Very rare and fine.

Anne d'Autriche, Reine de France

B. Moncornet excu. Rare.

Two pieces; one lot.

4177—The Same

Engraved by Jan Louys. After P. P. Rubens. Andresen, vol. ii, p. 88. No. 6. First state; before the number.

4178—Montpensier, Henri, Duc de
Engraved by Leonard Gaultier (Galter).

Rousseau, Jean Jacques
Engraved by Etienne Ficquet after Aved. Portalis and Beraldi, vol. ii, p. 177. No. 92. On India paper.

Sand, George
Engraved by Luigi Calamatta after his own design. Apell, p. 83. No. 25. First state; proof before all letters, on India paper.

Three pieces; one lot.

ARTISTS AND ART AMATEURS

4179—About, Edmond
Engraved by Ch. Choffard.

Albani, Francesco
Engraved by Mariage.

Alberti, Leon. Battista
Engraved by B. Picart.

Allegri, Antonio (il Correggio)
Engraved by Vincenzio Salandri after his own painting. Apell, p. 372. No. 3. Proof before letters.

Aldegrever, Albrecht
Engraver unknown.

Amerighi, A.
Engraved by François Pigeot. Proof before all letters.

Callot, Jacques
Engraver unknown.

Seven pieces; one lot.

4180—Bartolozzi, Francesco
Engraved by Robert Marcuard.

The Same
Engraved by Mariage.

Two pieces; one lot.

4181—Bardon, André
Engraved by Moitte.

Barozzio, Jacomo
Engraver unknown.

Bloemaert, Abraham
Engraved by W. Swanenburg.

Three pieces; one lot.

4182—Bouchardon, Edmé

Engraved by J. F. Beauvarlet after Drouais. Portalis and Beraldi, vol. i, p. 146. No. 28.

4183—Briseux, C. E., Architecte

Engraved by J. G. Wille from nature. Le Blanc, p. 108. No. 135. Second state, with the inscriptions.

4184—Callot, Jacques

Engraver unknown.

Camphuysen, D. R.

Engraved by Sal. Savry after C. Castleijn. Andresen, vol. ii, p. 438. No. 5.

Canova, Antonio

Etching by Frederick Hillenmacher.

The Same

Engraved by R. Morghen after Pietro Benvenuti. Halsey, pp. 26-27. No. 29. Second state; open letter proof.

The Same

Engraved by F. Weber. Apell, p. 457. No. 17. Proof before letters. No. 49. On India paper.

Five pieces; one lot.

4185—The Same

Engraved by William Henry Worthington after Fabre. Andresen, vol. ii, p. 755. No. 1. Artist's proof on India paper.

Chantrey, Francis

Engraved by J. Thomson.

Cellini, Benvenuto

Engraved by R. Morghen after Giorgio Vasari. Halsey, pp. 29-30. No. 33. Fourth state; with the shaded rectangle.

The Same

Second state; before the shaded rectangle and the name in traced open letters. Very fine.

The Same

Engraved by S. Jesi.

Five pieces; one lot.

4186—Cignani, Carlo

Engraved by G. Battista Cecchi after Felice Cignani.

The Same

Engraved by Wagner.

De Champagne, Philip

Engraved by P. Metzmacher after Ph. de Champagne. Apell, p. 281. No. 7. Second state. Proof before letters on India paper.

Dietterlin, Wendel

Etched by himself. Nagler Monogr., vol. v, p. 324. Frontispiece to the edition of 1598 of his "Architectura."

Dorat, M.

Engraved by Dupin fils. Portalis and Beraldi, vol. ii, p. 74. No. 5.

Five pieces; one lot.

4187—De La Tour, Maurice Quentin (the Little De La Tour)

Engraved by G. F. Schmidt. Jacoby, pp. 50-51. No. 89. Fine impression, somewhat foxed.

4188—Edelinck, Gérard

Engraved by Nicolas Edelinck after F. Tortebat. Andresen, vol. i, p. 436. No. 5.

Flaxman, J.

Engraved by Marie Louise Pannier after Jackson. Apell, p. 321. No. 5. Proof before letters, No. 49, on India paper.

Flinck, Govaert

Engraved by Abraham Blooteling after G. Zyll.

Three pieces; one lot.

4189—The Same

Gellée, Claude

Engraved in mezzotinto by Josh. Boydell.

Gillray, James

Engraved in mezzotinto by Charles Turner after a miniature by himself. Open letter proof.

Goltzius, Hendrik

After himself. Engraver unknown. Proof before all letters.

Four pieces; one lot.

4190—Goltzius, Hendrik

Engraved by Jonas Suyderhoef. Dutuit, vol. vi, p. 381. No. 30. First state; before Soutman's address was replaced by that of C. Visscher. From the collection of T. Thane.

4191—Guttenberg, Fust and Schöffer

The first three printers who used movable types. Engraver unknown. Proof before all letters, on India paper.

Houbraken, Jacobus

Engraved by himself after J. M. Quinkhard. Ver Huell, p. 1. No. 1.

Jones, Inigo

Engraved by Jean Audran. Frontispiece.

Three pieces; one lot.

4192—Kauffmann, Angelica

Engraved by Francesco Bartolozzi after Sir Joshua Reynolds. Tuer, vol. ii, p. 135. No. 1673. Fine old impression in black.

4193—Le Bas, Jacques Philippe

Engraved by Louis Jacques Cathelin after C. N. Cochin. Portalis and Beraldi, vol. i, p. 332. No. 36.

The Same

Proof before all letters. Fine impression, with margin.

Two pieces; one lot.

4194—Le Brun, M^me^. Vigée

Engraved by Fatou in stipple.

The Same

Engraved by D. Berger after J. G. Puhlmann. Proof before the title.

Lely, Sir Peter, with G. Flinck and Ph. Koning, on one plate

Engraved by J. Houbraken.

Three pieces; one lot.

4195—Le Clerc, Pierre Thomas

Engraved in Sanguine by T. B. Lucien after P. T. Le Clerc. Frontispiece to "Receuil de feuilles de principes et études de la figure."

4196—Leclerc Fils, Sebastien

Engraved by N. de Launay after Nonnotte. Reception plate. Portalis and Beraldi, vol. ii, p. 548. No. 38.

Lely, Sir Peter

After himself. Engraver unknown.

Leroy, Philippe

After Van Dyck. Engraver unknown. Dutuit, vol. iv, p. 269. No. 173.

Longhi, Giuseppe

Engraved by Pietro Anderloni after a medal. Apell, p. 16. No. 28. First state; with the engraver's name only. Full margin.

Four pieces; one lot.

4197—Meissonier, Juste Aurèle

Engraved by Nicolas Dauphin de Beauvais after the same. Portalis and Beraldi, vol. i, p. 134. Proof with the artists' names and publication line only.

Mengs, Raphaël

Engraved by Heinrich Sintzenich after the same. A., vol. ii, p. 515. No. 7. Proof before all letters.

Van Mieris, Frans

Engraved by J. Houbraken after the same. Ver Huell, p. 54. No. 292.

Three pieces; one lot.

4198—Morghen, Raphaël

Engraved by himself. Halsey, pp. 114-115. No. 127. Second state; proof before the title.

Nicholas, Abraham

Engraver unknown.

Nollekens, Joseph

Engraved by W. Bond after John Jackson. Open letter proof on India paper.

The Same

Engraved by B. Hall after W. Beechy. Open letter proof on India paper, remounted.

Four pieces; one lot.

4199—Perronet, Jean Rodolphe

Engraved by Augustin de Saint Aubin after C. N. Cochin. Bocher, p. 79. No. 209 (A). Third state, with the date. Big margin. Fine.

Poussin, Nicolas

Etching by Louis Ferdinand after V. Elle. Andresen, vol. i, p. 487. No. 1.

The Same

Engraved by Jean Pesne. Robert-Dumesnil, vol. iii, pp. 119-120. No. 6. Second state, with Audran's address.

Three pieces; one lot.

4200—Punt, Jan

After himself. Engraver unknown. Proof before all letters.

Quesnel, François

Etching by Pierre Brebiette. Inlaid.

Raphaël and his Fencing Master

After himself. Engraved by Nicolas de Larmessin. Andresen, vol. ii, p. 16. No. 10.

Rembrandt van Rÿn, Paul

Engraved by Gio. Dom. Campiglia.

The Same, and his Wife

After his own painting. Engraved by G. Planer. Apell, p. 335. No. 9. Third state; with the inscription.

Five pieces; one lot.

4201—Raeburn, Sir Henry

After himself, engraved by William Walker. Andresen, vol. ii, p. 701. No. 3. Open letter proof on India paper.

4202—The Same

An almost finished trial proof. Very fine and rare.

4203—Reynolds, Joshua

After himself. Engraved by N. Schiavonetti. On India paper.

Also Eight Others

Engraved by W. Bond, Campo-Antico, R. Cooper, Facius, T. W. Hunt, Hy. Robinson (proof), E. Smith (proof), and Charles Turner.

Nine pieces; one lot.

4204—Rubens, Peter Paul

After himself. Engraved by Lambert Antonius Claessens. Apell, p. 97. No. 21. First state. Proof before all letters.

4205—The Same, with the Inscriptions

After A. Van Dyck. Engraved by Jean Audran.

Two pieces; one lot.

4206—Sadeler, Aegidius

After himself. Engraved by P. de Jode.

Sadeler, Raphaël

Engraved by Coenr. Waumans.

Sharp, William

Engraved by himself. After G. F. Joseph. Baker, pp. 67-68. No. 59. Fourth state; open letter proof on India paper.

Stothard, Thomas

Engraved by W. H. Worthington. After G. H. Harlow. Lettered proof on India paper. No. 15.

Four pieces; one lot.

4207—Torrentius, Johann

Engraver unknown.

Troyon

Lithograph by Pirodon.

Turner, J. M. W.

Etcher unknown.

The Same

Lithograph.

Vaillant, Wallerant and Jacob, and Van den Eckhout

Engraved by Jacob Houbraken. From "Groote Schouwburg," vol ii. Ver Huell, p. 96.

Van Hoogstraten, Sam[l] and Jan, and Lingelbag

Also engraved by Jacob Houbraken. From the same work, vol. ii. Ver Huell, p. 96.

Six pieces; one lot.

4208—Van Schuppen

After himself. Engraved by G. A. Müller. Andresen, vol. ii, p. 206. No. 8.

4209—Velasquez, Don Diego

Engraved by Juan Minguet.

Wutky, Michael

After himself. Engraved by Christian van Mechel.

Réunion D'Artistes

After Boilly. Engraved by A. Clement. Also key to the same.

Four pieces; one lot.

4210—"Portrait des Peintres par Dargenville"

236 portraits of painters engraved by Aubert. Bound in full, brown morocco, gold tooling and gilt edges. Fine old binding.

ENGLISH PORTRAITS

ELSTRACK, REGINALD

4211—Gervase Babington, Bishop of Worcester

Granger, vol. ii, p. 52. Fine impression.

Edward, Prince of Wales; The Black Prince

Laid down; before the retouch. Granger, vol. i, p. 14.

Two pieces; one lot.

4212—Sir Philip Sidney

Granger, vol. i, p. 286. With the address of John Hind. Inlaid.

Richard Whitington, Lord Mayor of London

Granger, vol. i, pp. 78-79. The very rare first state, before the skull was replaced by the cat. In very fine condition, with a small margin.

Two pieces; one lot.

FAITHORNE, WILLIAM

4213—Elizabeth, Queen of England, between Lord Burleigh and Sir Francis Walsingham

Fagan, p. 4. Very fine.

4214—Charles I, King of England

Fagan, p. 4. First state; before the retouch and before "Lib. iii, p. 153" in the lower right margin. Very fine.

4215—Catherine of Braganza, Consort of Charles II

Fagan, p. 9. Second state; before the plate was damaged and corroded. A very fine impression with margin; slightly foxed.

4216—Marcus Aurelius, Antoninus

Fagan, p. 11. Inlaid.

Sir Edmund Anderson, Kn^{t}

Fagan, p. 19. First state; before "In amore, etc." was added.

Two pieces; one lot.

4217—Abraham Cowley

After Sir P. Lely. Fagan, p. 30. Plate A. First state. No margin; ink spot.

The Same

The smaller plate. Fagan, p. 30. First state; before the plate was reduced in size and the engraver's name cut off. Inlaid and backed.

Two pieces; one lot.

4218—Sir William Davenant

After John Greenhill. Fagan, p. 32. Inlaid and backed.

Joseph Granville, Rector of Bath

Fagan, p. 37. First state; before Faithorne's name. Very fine; small margin.

John Hacket, Bishop of Lichfield and Coventry

Fagan, p. 39. Second state; with the inscriptions below. Inlaid and backed.

Three pieces; one lot.

4219—Thomas Hobbes, Philosopher

Fagan, pp. 41-42. Second state; the misspelling "Hoobs" is corrected. Inlaid and backed.

Richard Hooker, Divine

Fagan, p. 42. Fine impression; inlaid.

Two pieces; one lot.

4220—Henry Lawes, Musical Composer

Fagan, p. 45. Inlaid.

Lucian, Greek Author

Fagan, p. 47. Inlaid and backed. Fine.

Two pieces; one lot.

4221—Sir Francis Moore, M.P.

Fagan, pp. 49-50. Second state; the misspelling "Nihill" is corrected.

Sir William Paston

Bartsch. Fagan, p. 52. Late impression, the plate is damaged and corroded.

Lady Paston

Fagan, p. 53. In the same condition as the above.

Three pieces; one lot.

4222—Catherine Philips

Fagan, p. 54. Fine impression with small margin. A poem written in ink on the back, and some faint pen and ink marks under the word "Orinda."

4223—The Same

Inlaid.

Armand Jean Du Plessis—Cardinal Richelieu

Fagan, p. 56. Inlaid.

Two pieces; one lot.

4224—Margaret Smith

After Van Dyck. Fagan, p. 60. Second state; with the full inscription. A very fine impression with some margin. From the Holford Collection.

4225—Thomas Stanley

After Sir Peter Lely. Fagan, p. 61; slightly stained.

Illustration to

"Musaei, Moschi and Bionis, etc.," Page 26. "Hero and Leander." Fagan, p. 75. Inlaid.

The Council of Trent

Not mentioned by Fagan. Laid down.

Illustration to "A System of Anatomy"

Four pieces; one lot.

4226—Scrap Album containing 31 Portraits by Faithorne

Bound in full brown calf, with gold lines and gilt edges. The impressions are of the highest quality, mostly first states, and come from the Mariette, Thane, Astley and Sykes Collections. This volume belonged to the Hamilton Palace Library, which was sold at Sotheby's, July 13, 1882.

Contents

Frontispiece to "The Academy of Eloquence"

Fagan, p. 74. First state.

Frontispiece to "Wittie Apophthegmes"

Attributed to Faithorne.

John Prideaux

Fagan, p. 55. Fine, early impression.

Edward, Lord Littleton

Fagan, p. 46; Second plate.

Oliver Cromwell

Fagan, p. 31. Before the letterpress at the back.

The Same
Copy of same with big margin.

Sir Edmund Anderson
Fagan, p. 19. First state.

Sir Francis Moore
Fagan, p. 49. First state.

Sir Henry Spelman, Knt.
Fagan, p. 61, second plate. First state.

George Rudolph Weckerlin
Fagan, p. 66. Fine, early impression.

William Gouge
Fagan, p. 38. First state.

Francis Rous
Fagan, p. 57. Fine, early impression.

Sir Richard Fanshawe, Bart.
Fagan, p. 36. First state.

Thomas Hobbes
Fagan, pp. 41-42. Second state.
The same. First state.

Jeremy Taylor, D.D.
Fagan, p. 62. Second state.
The same. First state.

William Bagwell
Fagan, p. 20. Fine, early impression.

William Oughtered
Fagan, p. 52. First state.

Abraham Cowley
Fagan, p. 30; the small plate. First state.

William Harvey, M.D.
Fagan, p. 41. Very fine impression, before the retouch.

John Bulwer, M.D.
Fagan, p. 25. Second state; before the inscription.

Robert Bayfield
Fagan, p. 21. First state.

The Same, with the Hat
Fagan, p. 21. First state.

Sir George Wharton
Fagan, p. 66. First state.

Samuel Leigh
Fagan, p. 45. Fine, early impression.

Richard Carpenter
Fagan, p. 26. Fine, early impression.

Christopher Chelys Simpson .
Fagan, p. 60. Second state.

John La Motte, Alderman of London
Fagan, p. 44. First state.

John Milton
Fagan, pp. 48-49. Second state.

Sir William Davenant
Fagan, p. 32. Folded.

GAYWOOD, RICHARD

4227—William Camden, Clarencieux
Granger, vol. ii, p. 141. Laid down.

William Drummond of Hawthornden Poet
Granger, vol. iii, p. 141.

Robert May, Famous Cook
Granger, vol. iv, p. 68.

Three pieces; one lot.

4228—Title Page to "Natural Magic, etc."
With a portrait of the author, Giov. Battista Porta. Laid down.

James Shirley, Dramatic Poet
Granger, vol. iii, p. 130.

Two pieces; one lot.

HOUBRAKEN, JACOBUS

4229—Maria Stuart, Gemalinne van Willem de III, Prins van Oranje
After H. Pothoven. Ver Huell, p. 94. No. 5.

Joan Willem Friso, Prins van Oranje
After H. Pothoven. Ver Huell, p. 94. No. 6.

Two pieces; one lot.

MARSHALL, WILLIAM

4230—Richard Brathwait
On the title page to his "Survey of History, etc." Granger, vol. iii, p. 157. Inlaid and backed.

Thomas Fairfax, on Horseback

Frontispiece to "England's Recovery, etc." Granger, vol. iii, p. 62. Inlaid and backed.

Two pieces; one lot.

4231—Daniel Featly

Frontispiece to his "Dipper dipped." Granger, vol. ii, p. 358. Inlaid and backed.

The Same, in his Shroud

Two pieces; one lot.

4232—Joseph Hall, Bishop of Norwich

Granger, vol. ii, p. 336. Laid down.

James Howell

On the title page of his "Epistolæ Ho Elianæ." Granger, vol. iv, p. 51. Inlaid.

Two pieces; one lot.

4233—Sir George Lisle and Sir Charles Lucas, being Shot

On the title page to "The Loyall Sacrifice." Granger, vol. iii, pp. 86 and 82.

William Lilly, Astrologer

From his "Christian Astrology." Granger, vol. iv, p. 63.

William Perkins

From Fuller's "Holy State." Granger, vol. i, p. 265. Inlaid and backed.

Josiah Shute, Archdeacon of Colchester

Frontispiece to his "Nineteen Sermons, etc." Granger, vol. ii, p. 350.

Four pieces; one lot.

4234—Sir Robert Stapleton

Before his translation of Strada, "De Bello Belgico." Granger, vol. iv, p. 53. Fine impression.

Sir John Suckling

Before his works. Granger, vol. iii, p. 127. Fine impression, but laid down.

Two pieces; one lot.

4235—The Same Two Portraits

Almost equally fine. The portrait of Suckling inlaid and backed.

Two pieces; one lot.

4236—James Usher, Archbishop of Armagh

Granger, vol. ii, p. 343.

The Same

The smaller plate. "Joh. Stafford excudit." not mentioned by Granger.

Two pieces; one lot.

4237—Title Page to H. Garthwait's "Evangelicall Harmonie"

Frontispiece to "Of the Government and Publike Worship of God"

22 Bible Illustrations

To Genesis 1-5; 16 of them in pairs on one sheet.

Sixteen pieces; one lot.

VAN DE PASSE, CRISPIEN, SIMON, AND WILLEM

4238—George Abbott, Archbishop of Canterbury

Franken, p. 67. No. 434. Simon van de Passe. The inscription has been changed. Inlaid.

Leopold of Austria

Franken, pp. 71-72. No. 457.

De Valois, Marguerite, First Wife of Henry IV of France

Franken, p. 130. No. 734.

Three pieces; one lot.

4239—Elizabeth, Queen of England

From the "Heroologia." Franken, p. 96. No. 571.

Henry, Prince of Wales

From the "Heroologia." Franken, p. 104. No. 621. By Simon v. d. Passe.

Two pieces; one lot.

4240—James VI, King of Scotland, Later King of England as James I

From "Effigies Regum . . . in re Nautica." Franken, p. 115. No. 677. Inlaid.

Lodowick Stuart, Duke of Lennox and Richmond

Franken, p. 122. No. 704. By Simon v. d. Passe. Very fine.

Two pieces; one lot.

VAUGHAN, ROBERT

4241—James I, King of England

Granger, vol. ii, p. 3. Inlaid and backed.

Ben Jonson

Granger, vol. ii, p. 125. With the address of William Peake. Inlaid and backed.

Judge Littleton

Granger, vol. i, p. 72. Inlaid.

Sir Walter Raleigh

Granger, vol. ii, p. 140. Fine.

Four pieces; one lot.

VERTUE, GEORGE

4242—Francis Beaumont
Granger, vol. ii, p. 126.

The Same
Proof before the inscription in the lower margin. Very fine, with big margin.

Two pieces; one lot.

4243—Geoffrey Chaucer
From the set of 12 poets. Granger, vol. i, p. 80.

John Fletcher
"P. 159" in the right lower corner. Granger, vol. ii, p. 126.

John Gale
After I. Highmore. Inlaid.

John Gower
From the set of 12 poets. Granger, vol. i, p. 82. Proof before the inscription in the lower margin and on the open book.

Dr. Juxon, Archbishop of Canterbury
From the set of Loyalists. Granger, vol. ii, p. 334. Laid down.

William Lambarde of Kent
Before the plate was cut down and relettered. Granger, vol. i, p. 320. Inlaid.

Six pieces; one lot.

WHITE, ROBERT

4244—Orlando Bridgman
Before his "Conveyances." Granger, vol. v, p. 115. Backed and inlaid.

Thomas Goodwin, President of Magdalen College
Granger, vol. v, p. 58.

Henry VIII, King of England
Inlaid.

Mary, Queen of England

Four pieces; one lot.

4245—George Herbert
Prefixed to his poems called "The Temple." Granger, vol ii, p. 353. Unusually fine.

Peter Heylin, Canon of Westminster
Cut down and inlaid.

William Laud, Archbishop of Canterbury
Granger, vol. ii, p. 331. Backed and inlaid.

George Monck, Duke of Albemarle
Granger, vol. iv, p. 145. Backed and inlaid.

Matthew Parker, Archbishop of Canterbury
Granger, vol. i, p. 249. Inlaid.

John, Earl of Rochester
Before his "Life" by Dr. Burnet. Granger, vol. iv, p. 172. Backed and inlaid.

Robert Sanderson, Bishop of Lincoln
Before his "Life." Granger, vol. v, p. 7. No margin.

Seven pieces; one lot.

VARIOUS ENGRAVERS

4246—Bacon, St. Francis—Lord Verulam
Engraving by Thomas Cross. 12°. Laid down.
Engraving by Thomas Cross. 12°. Backed and laid down.
Engraving by William Marshall. Frontispiece to his "Advancement of Learning." Granger, vol. ii, p. 139. Backed and laid down.
Engraving by Simon van de Passe. Franken, p. 72. No. 461. The inscription is altered. Laid down.
Engraving by F. H. van Hove. Granger, vol. ii, p. 91. Backed and laid down.
Engraving by M. van der Gucht. Inlaid.

Six pieces; one lot.

4247—The Same
By various engravers after Johnson, Van Somer, etc. Mostly proofs before all letters.

Fifteen pieces; one lot.

4248—Bickerstaffe, Isaac
Engraved by B. Lens, senr.

Bill, Anne, Wife of the King's Printer
Reversed copy of Simon van de Passe's print. Franken, No. 482. Prefixed to "Peplum Modestiæ" by M. Day.

Brome, Alexander
Engraving by T. Cross. 8°.

The Same
Engraving by D. Loggan. 8°. Granger, vol. v, p. 254.

The Same
Engraving by A. Hertochs. 8°. Before his "Songs and Poems." Granger, vol. v, p. 254.

Five pieces; one lot.

4249—The Same
The same engraving. Backed and inlaid.

Brownlow, Richard
Engraving by Thomas Cross. Before his "Declarations and Pleadings."

Burnet, Gilbert

After D. Hoadly. Engraving by B. Picart. Inlaid.

Butler, Samuel

Engravings by Cook, Heath, Sherwin, Nixon, Thornthwaite, and four others. Among them three proofs before all letters on India paper.

Twelve pieces; one lot.

4250—Camden, William

Engraved by Boissard. From his "Icones virorum illustrium." Inlaid.

The Same

Engraved by N. de Larmessin. Backed and inlaid.

The Same

Engraved by William Marshall. From Fuller's "Holy State." Granger, vol. ii, p. 141. Backed and inlaid.

The Same

Engraved by Rogers. Backed and inlaid.

Four pieces; one lot.

4251—Carlton, Dudley

Engraved by William Jacobsz. Delff. Franken, p. 35. No. 26. Inlaid.

Catherine, Queen of England, Consort of Charles II

Engraved by Ed. Davis. For Pitt's "Atlas." Granger, vol. iv, p. 122.

Cecil, William, Lord Burleigh

Engraved by G. Vertue. Granger, vol. i, p. 228. Backed and inlaid.

The Same

Engraver unknown. Proof before all letters. Backed and inlaid.

Four pieces; one lot.

4252—Charles I, at the Age of 13

Oval between two columns. Possibly by Simon van de Passe. From "Historie Civill and Militaire . . ." by L. de Guicciard.

The Same

Engraved by W. Faithorne. Fagan, p. 4.

The Same

Engraved by F. Chauveau. Slightly torn and repaired.

The same portrait, but with a large hat. By a German engraver. Backed and inlaid.

Four pieces; one lot.

4253—The Same

After Van Dyck. Engraved by Gaywood. Granger, vol. ii, p. 244. Very fine.

The Same

Copy of the same portrait by an unknown engraver. Inlaid.

The Same

Engraved by Ben. Audran. From De Larrey's "History of England, Scotland and Ireland."

The Same

Engraved by Michiel Van der Gucht. Granger, vol. ii, p. 246. Inlaid.

Four pieces; one lot.

4254—The Same

Engraved by S. Savery after Van Dyck. Granger, vol. ii, p. 244. Very good, with margin.

The Same

Copy after Savery. Engraver unknown. Very good, with margin.

The Same

Another copy after Savery, with four Dutch verses. Engraver unknown.

The Same

Copy by a German engraver after Savery, with eight verses in German.

The Same

With ornamental framework. D. Kleer-besem, Excudit. Laid down.

Five pieces; one lot.

4255—The Same

Reversed copy of Savery's plate, by a German engraver.

The Same

By J. de Leeuw. Good impression, with margin.

The Same

Evidently a copy of the foregoing to replace this plate.

The Same

By an unknown engraver.

The Same

Most likely only part of a plate.

Five pieces; one lot.

4256—The Same

Putting on the cap in which he was beheaded. By an unknown engraver. Stretched on a paper.

The Same

With a globe in front of him. Engraved by William Marshall. Good impression, with margin.

The Same

Reversed copy of the above plate. Good impression, with margin on three sides.

Three pieces; one lot.

4257—The Same

Kneeling, holding a crown of thorns. Engraved by William Marshall. Granger, vol. ii, p. 246. Backed and inlaid.

The Same

The same, engraved by John Payne.

The Same

A similar composition. Etching by Wenzel Hollar. Parthey, p. 93. No. 477. Fine impression from the Collection of Robert Belmanno.

The Same

Another variation, engraved by R. White. Inlaid.

Four pieces; one lot.

4258—Charles I on the Scaffold

By an unknown engraver.

The Same

With Bishop Gauden. Title page to "Hieraspites." Engraved by Thomas Cross. Backed and inlaid.

The Same

Oval portrait set in a cartouche on the title page to H. L'Estrange "The Reign of King Charles," second edition. Engraved by W. Faithorne. Fagan, p. 75. Very fine.

Three pieces; one lot.

4259—The Same

With Cyrus, the bust of Xenophon and that of Dr. Holland on the title page to Dr. Holland's translation of "Cyrupædia" by Xenophon. Engraved by William Marshall. Backed and inlaid.

The Same and Sir R. Baker

On the title page to Baker's "Chronicle of the Kings of England." Engraved by W. Marshall. Laid down.

Two pieces; one lot.

4260—Charles II when Young

Reversed copy after Faithorne's plate. Fagan, p. 7. Backed and inlaid.

The Same, when Young

Engraved by W. Faithorne. Fagan, p. 8. No. 2. First state; before the inscription on the tablet. Very fine.

The Same

Engraved by Christian Hagens after Nason. Inlaid.

Three pieces; one lot.

4261—The Same

Engraved by A. Hertochs. Granger, vol. ii, p. 113. Inlaid.

The Same, the Portrait Enclosed in a Heart

Engraver unknown. Inlaid.

The Same, with Crown and Ermine
Engraved by John Chantry. From the retouched plate.

Three pieces; one lot.

4262—The Same
Headpiece for the dedication to the King, in Moses Pitt's Atlas. Full page. Engraver unknown.
Also the title page to vol. ii of the same Atlas.

The Same
Engraved by B. Picart.

The Same and Catherine of Braganza
Engraved by G. Vertue. Headpiece in "Waller's Works." Granger, vol. ii, p. 117. Inlaid.

The Same
Seated on his throne. Engraved by A. Hertochs. Inlaid.

The Same
On horseback. Engraver unknown. Backed and inlaid.

Six pieces; one lot.

4263—The Same and Mrs. Lane on Horseback, Making His Escape
Engraved by Michiel van der Gucht. From Clarendon's "History of the Rebellion." Granger, vol. ii, p. 3. Inlaid.

The Same, between Archbishop Sheldon and Orlando Bridgman
Title page to "The Present State of England." Engraved by W. Faithorne. Fagan, p. 77. Inlaid.

The Same, Laying on Hands. "The Royal Gift of Healing"
Engraved by R. White. From Browne's "Charisma Basilican." Granger, vol. iv, p. 120. Laid down.
Also coat-of-arms of the King. Inlaid.

Four pieces; one lot.

4264—Charlton, Walter
Engraved by Pierre Lombart. Prefixed to his "Treatise of the Soul." Granger, vol. iv, p. 31. Inlaid.

Chaucer, Geoffrey
Engraved by Cook.

Cleaveland, John
Engraved by an unknown engraver. Before his works, 1677. Granger, vol. iv, p. 126.

Cowper, William
Engraved by W. Blake.

Four pieces; one lot.

4265—Cranmer, Thomas

Farrar, Robert

Hooper, John

Latimer, Hugh

The four martyred Bishops. Fine water-color drawings on Bristol boards by A. B. Hall.

Four pieces; one lot.

4266—Cromwell, Oliver, Standing on a Globe Ordering the Cutting Down of the Royal Oak

Engraved probably by Marshall. Granger, vol. iii, pp. 292-293. Backed and inlaid.

The Same

Engraved by Fred. Bouttats. Fine impression, with big margin.

The Same

Etched by C. W. Sherborn. Signed artist's proof on Japanese paper.

The Same

Engraved by H. Robinson.

Four pieces; one lot.

4267—Digby, Kenelm

Engraver unknown. Rare.

Donne, John

Engraved by William Marshall. Frontispiece to his poems. Granger, vol. i, p. 312. Backed and inlaid.

The Same

Engraved by M. Merian. Frontispiece to his sermons. 1640. Granger, vol. ii, p. 60.

Three pieces; one lot.

4268—Dryden, John

Engraved by Jacobus Houbraken after G. Kneller. A. ver Huell, p. 120. No. 100. First state; before the inscription on the frame. From Birch's "Lives." Fine impression, with big margin.

The Same

Engraved by George Vertue after G. Kneller. From the set of Poets. Granger, vol. v, p. 240. With large margin.

Two pieces; one lot.

4269—The Same

Reduced copy after Houbraken. Inlaid.

The Same

Reversed copy after Houbraken. Inlaid.

The Same

Engraved by J. de Leeuw. Inlaid.

The Same
By an unknown engraver. Inlaid.

The Same
By an unknown engraver. Proof before all letters. Inlaid.

The Same
Engraved by R. H. Cook. Inlaid. All after the painting by G. Kneller.

Six pieces; one lot.

4270—The Same
Engraved by Chapman. Inlaid. From the Encyclopedia Londonia.

The Same
Published by A. Hogg. Inlaid.

The Same
By an unknown engraver. Proof before all letters. Inlaid.

The Same
By an unknown etcher. Proof before all letters. Inlaid.

The Same
By an unknown etcher. Inlaid.

The Same
Engraved by Cook. Inlaid.
All after the painting by G. Kneller.

Six pieces; one lot.

4271—The Same
Engraved by I. Sherwin. Inlaid.

The Same
Engraved by I. Sherwin. Trial proof. Inlaid.

The Same
By an unknown engraver. Proof before all letters. Inlaid.

The Same
Engraved by W. Walker. Big margin.

The Same
Engraved by Blood. Three different portraits on one plate.

Five pieces; one lot.

4272—The Same
Engraved by M. v. der Gucht.

The Same
Engraved by M. v. der Gucht. "Vol. 2" burnished out.

The Same
Engraved by M. v. der Gucht. The smaller plate.

The Same
Engraved by P. à Gunst.

The Same
Engraved by W. Ridley.

The Same
Engraved by Hall.
All inlaid.

Six pieces; one lot.

4273—Edward VI, King of England
Engraved by Simon van de Passe. Franken, p. 94. No. 564. Inlaid and backed. From the "Heroologia."

The Same
Engraved by R. Vaughan. Before his Life by Sir John Hayward. Granger, vol. i, p. 162. Laid down.

The Same
Engraved by Holbrook (?). Inlaid.

Three pieces; one lot.

4274—Elizabeth, Queen of England
Engraved by C. David. Fine.

The Same
Engraved by Thomas de Leu. Robert-Dumesnil vol. x, pp. 102-103. No. 358. First state, before the inscription on the white oval. Small piece of right upper corner missing.

Two pieces; one lot.

4275—The Same, between Lord Burleigh and Sir F. Walsingham
Engraved by William Faithorne. Fagan, p. 4. Backed and inlaid.

The Same
French copy, 12°.

The Same
Engraving by Marshall. From Fuller's "Holy State." Backed and inlaid.

The Same
By an unknown engraver. Inlaid.

Four pieces; one lot.

4276—The Same
Engraved by Crispien van de Passe. Franken, p. 95. No. 568. Fine impression. Laid down.

The Same
Engraved by Simon van de Passe. From the "Heroologia." Franken, p. 96. No. 571. Backed and inlaid.

The Same
Engraved by Van den Queboren. Laid down.

Three pieces; one lot.

4277—The Same

Engraved by Vermereuen. From De Larrey's "History of England, France and Scotland."

The Same

Engraved by G. Vertue. After I. Oliver. 8°. Granger, vol. i, p. 214. Laid down.

The Same

Engraved by R. White. Inlaid.

The Same

Engraved by R. White. Copy after Faithorne. Fagan, p. 4. Inlaid.

Four pieces; one lot.

4278—The Same

Engraved by Aubert. From Odieuvre's "L'europe Illustre."

The Same

Engraved by A. Smith. 12°.

The Same and Roger Ascham

Engraved by M. Burghers. Inlaid.

The Same

Engraved by W. T. Fry.

The Same

Engraved by R. Cooper and two others.

Seven pieces; one lot.

4279—Elizabeth of York, Consort of Henry VII

Engraved by P. van Gunst. From J. de Larrey's "History of England, France and Scotland."

Erasmus, Desiderius

Engraved by William Marshall. Backed and laid down.

The Same

Engraver unknown; printed for H. Browne. Backed and inlaid.

Three pieces; one lot.

4280—Fletcher, John

Engraved by William Marshall. From the old edition of his and Beaumont's plays. Granger, vol. ii, p. 126. Backed and inlaid. Fine impression.

The Same

Engraved by George Vertue. 8°. Backed and inlaid. Granger, vol. ii, p. 126.

Florio, John

Engraved by William Hole. Before his "Queen Anna's new World of Words." Granger, vol. ii, p. 152. Backed and inlaid. Rare.

Three pieces; one lot.

4281—Fox, Charles James
Engraved by J. Baldrey Stipple.

The Same
Etching by James Bretherton.

Two pieces; one lot.

4282—Garrick, David
Engraver unknown. Proof.

Gay, John
Engraver unknown. Backed and inlaid.

George III, King of Great Britain
Engraved by W. Woollett. After A. Ramsay. Fagan, p. 23. No. 52. Third state.

Three pieces; one lot.

4283—Dr. Goldsmith
Caricature in etching by Henry Bunbury.

The Same
Etching by J. Bretherton. After Henry Bunbury.

Gordon, Lord George
Engraver unknown.

Gray, Jane
Engraved by Vermeulen. From de Larrey's "History of England, etc."

Four pieces; one lot.

4284—Hale, Matthew
Engraved by F. H. van den Hove. After R. White. Granger, vol. v, p. 119.

Hatton, Edward
Engraved by W. Sherwin. Prefixed to his "Index to Interest." Noble, vol. ii, p. 312.

Head, Richard
Engraver unknown. Granger, vol. v, p. 258.

Henry VII, King of England
Engraved by William Marshall. Prefixed to Charles Alcyne's "History in Verse." Granger, vol. i, p. 29.

The Same
Engraver unknown. Inlaid.

Five pieces; one lot.

4285—Howell, James
Author of "Familiar Letters." Engraved by Claude Mellan and Abraham Bosse. Very fine and rare.

4286—James VI, King of Scotland.

Later King of England as James I. Engraved by Crispien van de Passe. From "Effigies Regum . . . in re nautica." Franken, p. 115. No. 677. Laid down.

The Same

Engraved by Robert Vaughan. Granger, vol. ii, p. 3. Inlaid.

The Same

Engraved by Christoph Hagens. Granger, vol. i, p. 210. Inlaid.

Three pieces; one lot.

4287—The Same

Engraved by Simon van de Passe. Franken, p. 116. No. 682. Laid down.

The Same

Engraved by Robert Vaughan. Granger, vol. ii, p. 3.

Two pieces; one lot.

4288—The Same

Engraved by Thomas de Leu. Robert-Dumesnil, vol. x, p. 128. No. 421. Inlaid.

The Same

Engraved by Wolfgang Kilian, in reversed position after Isselburg.

The Same

Engraved by Christoph Hagens. Granger, vol. i, p. 210. Inlaid.

The Same

"Joan Meyssens excudit." Inlaid.

Four pieces; one lot.

4289—Jonson, Ben

Engraved by Robert Vaughan. George Humble's address burnished out. Granger, vol. ii, p. 125.

The Same

Engraved by W. Elder. Frontispiece to his works. Granger, vol. ii, p. 125. Laid down.

The Same

Engraved by George Vertue. 8°. Granger, vol. ii, p. 124. Backed and inlaid.

Three pieces; one lot.

4290—Johnson, Samuel

Engraved by Thomas Cook. After Josh. Reynolds.

4291—Killigrew, Thomas, Gentleman of the Bedchamber to Charles II

After W. Shephard. Engraved by William Faithorne. Fagan, pp. 43-44. Second state; with the shaded quarterings of the coat-of-arms. A very fine impression.

4292—The Same

Or "The Rake's Lament." Etching by W. Hollar. Pauli, p. 96. No. 487. From the Seymour Haden collection.

The Same

Engraved by F. H. van den Hove. Granger, vol. v, p. 190. Laid down.

Two pieces; one lot.

4293—Kirkman, Francis

Engraver unknown. Granger, vol. v, p. 259. Backed and inlaid.

Leybourn, William (Printer)

Engraver unknown. In front of his book of "Dialling." Granger, vol. v, p. 277.

Macklin, Charles (Comedian)

Engraved by Condé. After Opie.

Mahmut, The Turkish Spy

Engraved by F. H. van den Hove.

Mansfield, Earl

Engraver unknown. Proof before all letters on India paper.

Five pieces; one lot.

4294—Mary I, Queen of England

Mary, Queen of Scots

Both engraved by Pieter van Gunst, and both from J. de Larrey's "History of England, etc."

The Same

Engraved by George Vertue. From Rapin's "History of England."

The Same

Engraved by T. Woolnoth. Proof before all letters, and print.

Five pieces; one lot.

4295—The Same

Engraved by Thomas de Leu. Robert-Dumesnil, vol. x, pp. 144-145. No. 457. First state; before the plate was retouched and the ground around the oval border was marbled. Inlaid, although with big margin.

The Same

Engraver unknown.

The Same

Engraver unknown.

The Same

Engraver unknown.

Four pieces; one lot.

4296—The Same

After the painting by F. Zuccaro in the Bodleian Library, Oxford, engraved by Schuler. Apell, p. 385. No. 21. On India paper.

4297—The Same

Engravings by Allard, Brown, Cooper, Scriven, Worthington and others. Three of them laid down and six of them inlaid.

Twenty pieces; one lot.

4298—Maria Beatrix, Duchess of York

Engraved by P. Vander Bank. Granger, vol. iv, p. 128.

Massinger, Philip

Engraved by Thomas Cross. Before his "Three New Plays." Granger, vol. iii, p. 129.

Two pieces; one lot.

4299—Milton, John

Engraved by F. Bartolozzi.

The Same

Engraved by Mariano Bovi.

The Same

Engraved by Thomas Cross.

The Same

Engraved by J. Miller. All inlaid.

The Same

Engraved by W. Dolle, and two others by unknown engravers.

Seven pieces; one lot.

4300—The Same

Another impression by Cross.

The Same

Engraved by W. Dolle. Inlaid.

The Same

Engraved by J. Faber. Trimmed and inlaid.

The Same

Engraved by W. Marshall. Frontispiece to his "Juvenile Poems." Granger, vol. iii, p. 122. Laid down.

Four pieces; one lot.

4301—The Same

Etching by C. W Sherborn. Signed artist's proof on India paper.

The Same

Engraving by J. Miller.

The Same, at the Age of 21

Engraving by G. Vertue. Inlaid.

The Same, at the Age of 42
Engraving by G. Vertue. Inlaid.

The Same, at the Age of 62
Engraving by G. Vertue. Inlaid.

The Same
Engraving by Caroline Watson. After Cooper. Proof before all letters. One duplicate, but in a different state.

Seven pieces; one lot.

4302—The Same
Engravings by Cook, C. Heath, Pye, Woolnoth and others.

Eighteen pieces; one lot.

4303—Monmouth, Duke of
Engraved by William Faithorne. Fagan, p. 49.

The Same
Engraved by William Marshall. Before his translation of Seault's "Use of the Passions."

Two pieces; one lot.

4304—Ogilby, John
Engraved by William Marshall. Frontispiece to his "Virgil." Granger, vol. v, p. 257.

Payne, Roger
Etching by S. Harding.

Playford, John
Engraved by David Loggan. Granger, vol. v, p. 341. Laid down.

Three pieces; one lot.

4305—Pope, Alexander
Engraved by Jacobus Houbraken (?). 8°. Proof before all letters. Inlaid.

The Same
Engraved by Lebeau. After Kneller. Artist's proof. Beraldi. No. 31. Laid down.

The Same
Engraved by Ravenet after Kneller.

Three pieces; one lot.

4306—Quarles, John, Captain in the Royal Army during the Civil War
Engraved by W. Faithorne. Fagan, p. 55. Inlaid.

The Same
Engraved by Thomas Cross. Laid down.

Roberts, Lewis
Engraved by G. Glover. Granger, vol. iii, p. 159. Very fine.

Three pieces; one lot.

4307—Rowe, Nicholas

Engraved by G. Vertue. Prefixed to his "Works." Noble, vol. ii, p. 248.

The Same

Engraved by M. van der Gucht. 8°. Backed and inlaid.

Rowe, Mrs.

Engraved by G. Vertue.

The Same

Engraver unknown. Proof before all letters. Inlaid.

Four pieces; one lot.

4308—Shakespeare, William

Engraved by H. Gravelot.

The Same

Engraved by Delattre.

The Same

Engraved by C. W. Sheldon. Signed artist's proof on Japanese paper.

The Same

Engraved by G. Vertue. Granger, vol. i, p. 310. Backed and inlaid.

The Same

Engraved by T. Wright. On India paper.

The Same

Engraver unknown. Proof before all letters on India paper.

Six pieces; one lot.

4309—Sidney, Algernon

Engraved by B. Picart.

Sidney, Maria, Countess of Pembroke

Engraved by J. de Courbes. Inlaid.

Stuart, Henry, Lord Darnley

Engraved by T. A. Dean. Proof before all letters on India paper. From Lodge's "Portraits of Illustrious Personages." Large edition.

The same. Printed on India paper. From the small edition of Lodge's "Portraits." Inlaid.

Four pieces; one lot.

4310—Simpson, Edward

Engraver unknown. Frontispiece to his "Chronicon." Granger, vol. ii, p. 361.

Starter, Jan Janssen

Engraver unknown.

Steele, Richard

Engraved by N. van der Gucht. Prefixed to his "Works." Noble, vol. iii, p. 313.

The Same

Engraved by G. Vertue. Noble, vol. iii, p. 313.

Four pieces; one lot.

4311—Swift, Jonathan

Engravings by Audinet, T. Cook, J. Neagle, E. Stalker, Walker, and others. Mostly inlaid. Many in proof state.

Twelve pieces; one lot.

4312—The Same

Engravings by S. Freeman, Horsburgh, J. Neagle, Schiavonetti, Vertue, and others. Some in proof state. A number of them inlaid.

Stella (Mrs. Esther Johnson)

Engraved by H. R. Cooke.

Nine pieces; one lot.

4313—Villiers, George, Duke of Buckingham

Engraved by N. Dolle.

Waters, Lucy

Engraved by H. van den Berghe.

Waterhouse, Edward

Engraved by A. Hertochs. Granger, vol. v, p. 274.

Three pieces; one lot.

4314—Wharton, George

Engraved by I. Chantrey.

The Same

Engraver unknown.

Also two unknown portraits.

Four pieces; one lot.

NAPOLEONA

4315—Memorial Plate

With the portrait of Napoleon in coronation costume. ("A la Gloire Immortelle de Napoleon 1er.) Engraved by Cazenave. After a design by Naudet.

4316—Another Memorial Plate

With the portrait of Napoleon when First Consul. Engraved by F. Rosaspina. After a design by P. Palagi.

4317—Portrait of Napoleon

After David. Engraved by R. Cooper. Lettered proof on India paper.

4318—Napoleon Le Grand (on Horseback)
Drawn and engraved by Jazet. Colored.

4319—Portrait of Napoleon
In coronation costume and laurel chaplet. Drawn and engraved by Giuseppe Longhi. Apell, p. 252. No. 42. First state; bearing only the engraver's name and the date.

4320—Six Portraits of Napoleon
By various engravers, among them three proofs.

Six pieces; one lot.

4321—Portraits
Of Charles Bonaparte (father of Napoleon), Jerome Bonaparte, Joseph Bonaparte, Empress Marie Louise, Eugène Beauharnais, and five of the Duc de Reichstadt. Also a few prints illustrating moments of importance in the life of Napoleon Bonaparte.

Nineteen pieces; one lot.

4322—Album
Containing portraits of Napoleon and his generals. Prints illustrating important moments of his life, and a number of other prints. 4°.

AMERICANA

4323—Americæ Retectio
Americus Vespucius, Ferdinand Magellan, Christopher Columbus, and Frontispiece. Engraved by Theod. Galle after J. van der Straten.

Four pieces; one lot.

4324—Adams, John
Engraved by an unknown engraver for the "European Magazine." With margin, but inlaid.

Arnold, General
After the drawing by Du Simitier, engraved by B. L. Prevost.

Two pieces; one lot.

4325—The Same
Engraved by Adam. Inlaid.

The Same
Reversed copy of the above, by an unknown engraver, for the "European Magazine." Inlaid.

Booth, Edwin
Engraved by Halpin.

Three pieces; one lot.

4326—Columbus, Christopher

Engravings by De Bry, Fontaine, De Lignon, Scotto, and Hicks.
Also six portraits of other Discoverers (5 pieces of a border of a map).

Ten pieces; one lot.

4327—Columbus, Christopher

Engravings by Cook and Greatbatch; also two trial proofs of a larger plate.
14 illustrations to the "Life and Voyages of Chr. Columbus."

Eighteen pieces; one lot.

4328—Drake, Sir Francis

Engraved by J. Houbraken. Ver Huell, p. 105. No. 24.

Frobisher, Martin

Reversed copy after Crispien van de Passe's plate in the "Heroologia." Franken, p. 103. No. 614.

Two pieces; one lot.

4329—Franklin, Benjamin

After Carmontelle. Engraved by Née. Auction Holden, No. 1149. Fine impression, with margin very scarce.

4330—The Same

Proof before all letters, even before the letters and the cross lines, which indicate the writing on the paper hanging from the table. With margin. Auction Holden, No. 1148. Excessively rare.

4331—The Same

After Chamberlain. Engraver unknown. From the "Westminster Magazine," July, 1774. Auction Holden, No. 1168.

The Same

Bust only. Engraved by J. Chapman. From the Encyclopædia Londonia. Auction Holden, No. 1153.

Two pieces; one lot.

4332—The Same Plate

Big margin.

The Same

After C. N. Cochin. Engraved by F. Bolt. Auction Holden, No. 1178. Full margin.

Two pieces; one lot.

4333—The Same

After C. N. Cochin. Engraved by H. T. Tyroff. Auction Holden, No. 1184. Very rare. Laid down.

THE SAME

After C. N. Cochin. Engraved by Augustin de Saint Aubin. Auction Holden, No. 1230. Cut out and inlaid, so that the state cannot be ascertained.

Two pieces; one lot.

4334—THE SAME

With the number XII. Auction Holden, No. 1230. Very fine impression, with big margin.

4335—THE SAME

After J. A. Duplessis. Engraved by Bertonnier. Artist's proof on India paper. From "Iconographie instructive." Auction Holden, No. 1284.

THE SAME

Engraved by M. Bisi. Auction Holden, No. 1285.

Two pieces; one lot.

4336—THE SAME

After J. A. Duplessis. Engraved by Marin and Le Beau. Second state with Le Beau's name. Full margin. Auction Holden, No. 1321.

THE SAME

After J. A. Duplessis. Engraved by Alexander Tardieu. Auction Holden, No. 1342.

THE SAME

After J. A. Duplessis. Engraved by J. Thomson. Auction Holden, No. 1350.

Three pieces; one lot.

4337—THE SAME PLATE

Later state.

THE SAME

After J. A. Duplessis. Engraved by T. Wright. False proof. The inscription was covered with a thin paper while the impression was made. Auction Holden, No. 1357.

THE SAME

After J. A. Duplessis.

Engraver unknown. Proof with "Francklin" in open letters on the tablet and below "â Paris chez Ménard & Desenne Rue Git le Coeur No. 8." On India paper.

Three pieces; one lot.

4338—THE SAME

After Filleul. Engraved by S. Goldar. First state; with all the inscriptions. Large margin. Auction Holden, No. 1381.

THE SAME

After Filleul. Engraved by J. Pélicier. Second state; with the inscriptions. Large margin. Auction Holden, No. 1390.

Two pieces; one lot.

4339—THE SAME

After Houdon. Drawn and engraved by T. Holloway. Similar to No. 1399 of Auction Holden.

THE SAME

After Martin.

Engraved by H. Meyer (?). Proof before all letters on India paper. Auction Holden, No. 1500.

THE SAME

Two illustrations. Proofs on India paper.

Four pieces; one lot.

4340—THE SAME

After Vanloo. Engraved by Pierre Marie Alix. Aquatint printed in colors. With margin, but the publication line cut off. Auction Holden, No. 1523.

4341—THE SAME

After Benjamin Wilson. Engraved by James McArdell. Mezzotint. Smith, vol. ii, p. 862. No. 73. Auction Holden, No. 1534. Fine impression with margin.

4342—GRANT, U. S.

Etching by L. Mercier. On Aquafortists paper; full margin.

4343—GREENE, GENERAL NATHANAEL

Engraver unknown. Inlaid.

JACKSON, ANDREW, GENERAL

Original water color drawing in sepia, by H. B. Hall.

Two pieces; one lot.

4344—JEFFERSON, THOMAS

After Stuart. Engraved for the "European Magazine" by an unknown engraver. Inlaid.

THE SAME

Lithograph by C. Homburger. Inlaid.

LAURENS, HENRY

Engraved by B. B. Ellis. Fine impression, inlaid.

Three pieces; one lot.

4345—LITERARY PORTRAITS

W. C. BRYANT

Engraved by C. Buttre. Signed artist's proof on India paper.

Hawthorne
Engraved by J. A. J. Wilcox. 3 proofs on India paper.

O. W. Holmes
Engraved by J. A. J. Wilcox. 3 proofs on India paper.

The Same
Etched by S. A. Schoff. 3 proofs on India paper.

Ten pieces; one lot.

4346—Washington Irving
Engraved by John de Mare, E. Burney and two others.

Longfellow
Engraved by J. Brown, T. Johnson and two others. Proofs.

Robert L. Stevenson
Etched by G. Mercier.

Nine pieces; one lot.

4347—De La Fayette, General
Engraved by Anker Smith.

Lincoln, Abraham
Engraved by Carl Meyer. Inlaid.

Penn, William
Engraved by J. Posselwhite.

Putman, Israel, General
After J. Trumbull. Engraved by W. Humphreys. Inlaid.

Tredwell, Daniel W.
Etching by W. M. Chase.

Wayne, Anthony, General
After J. Trumbull. Engraved by E. Prud'homme. Signed artist's proof on Japanese paper. Inlaid.

Six pieces; one lot.

4348—Various Portraits
Clay, Jackson, Prescott, Van Buren, Webster and others. Commodores Decatur, McDonough and Perry. All proofs.

Twenty-one pieces; one lot.

4349—Washington, George
After Charles Willson Peale. Hart No. 10. Lithograph after the engraving by J. W. Paradise. Laid down.

Two pieces; one lot.

The Same
After N. Piehle, and published by Christian de Mechel. Hart No. 20. With margin.

Two pieces; one lot.

4350—The Same

After Le Paon. Engraved by N. Le Mire. Hart No. 31*b*. Second state: proof before letters and before the word "By" on the paper in the foreground, inscribed "Proclamation." Very fine impression, with the full plate margin.

4351—The Same

Engraved by an unknown engraver for the "Universal Magazine." Hart No. 53*a*. Laid down.

4352—The Same

After Pierre Eugene du Simitière. Engraved by Benoît Louis Prévost. Hart No. 68*a*. Proof before the name of the personage and the painter's name spelled with "e" before the "t." Large margin and inlaid.

4353—The Same

After John Trumbull. Designed by Couder and engraved by A. Blanchard. Hart No. 133*b*. Open letter proof without the dedication; on India paper. Full margin.

The Same

After J. A. Houdon. Drawn by J. Wood and engraved by Leney. Hart No. 181. Inlaid.

Two pieces; one lot.

4354—The Same

Painted and engraved by Edward Savage. Hart No. 214. Fine impression, with margin, but inlaid. Very rare.

4355—The Same

After Gilbert Stuart (the Vaughan type), engraved by W. Ridley. From the "European Magazine." Hart No. 260. Inlaid.

The Same

Engraved by W. Ensom. From Walmsley's physiognomical portraits. Hart No. 263*a*. Proof on India paper, with large margin.

Two pieces; one lot.

4356—The Same

After Gilbert Stuart (the Lansdowne type), engraved by Fenner, Sears & Co. Hart No. 311*d*. Inlaid.

The Same

Engraved by James Fittler. Hart No. 321. State cannot be ascertained, because all margin with the inscription is cut off. Laid down.

The Same

After Gilbert Stuart (the Athenæum type), engraved by W. Hall. Hart No. 397*b*. With the border, printed on India paper.

The Same

Engraved by W. Humphreys. Hart No. 399*d*. Open letter proof on India paper.

The Same

Engraved by Danforth, Wright & Co. Hart No. 506*a*. Proof on India paper.

Five pieces; one lot.

4357—The Same (Fictitious)

By an unknown engraver. Hart No. 740.

The Same (Fictitious)

Drawn by Frey, engraved by Krethlow. Hart No. 808. Big margin.

Two pieces; one lot.

4358—The Same (Fictitious)

Longhi-type. By an unknown engraver. Hart No. 852*c*. Proof before all letters, with full margin. This state is not mentioned by Hart.

4359—Facsimile of a Silhouette

(Cut with scissors) by Miss De Hart, Elizabethtown, N. J., 1783. Presented by Mrs. Washington to Mrs. Duer, daughter of Lord Stirling.

Invitation Card for "President's Birth Night"

"The company of Miss Dolly Hand is requested to celebrate the Evening at Mr. Slough's, February 22^{d} 1797."

Two pieces; one lot.

4360—Banknotes

The issue of silver certificates of 1896. Nos. 1-4. Uncut. One-dollar notes engraved by Charles Schlecht after W. H. Low. Two-dollar notes engraved by G. F. C. Smillie after Edwin Blashfield. Five-dollar notes engraved by Smillie after Walter Shirlaw. Bound in silk covered boards with a letter of Mr. Claude M. Johnson, director of the Bureau of Engraving and Printing at the time the notes were produced.

4361—Boston

From the Ship House, west end of the Navy Yard. Engraved by W. J. Bennett after his own painting. Publication of the "Club of Odd Volumes." On Japanese paper. Proof No. 27.

4362—Durand, Asher B.—Ariadne

After I. Vanderlyn. Proof before the title, on India paper. Signed by the engraver. A splendid impression.

4363—The Same—Musidora

After his own composition. Open letter proof on India paper. "Printed & Published by J. R. Burton New York."

4364—Illustrations from "The Knickerbocker"
Eleven proofs and prints on India paper from six different plates.

Illustrations from "The Sketch Book"
One proof and three prints on India paper

One Illustration to "Washington Irving's Letters"
Proof before all letters.

Fourteen Illustrations by A. Hervien

Thirty pieces; one lot.

4365—Twelve Illustrations to a Collection of Poems
Engraved by W. Humphreys after E. Leutze. Two on one plate. Proofs before all letters on India paper.

One Vignette
Proof before all letters, on India paper.

Seven pieces; one lot.

4366—Peter Stuyvesant's Army Entering New Amsterdam
See "Knickerbocker's New York," p. 341. Lithograph by Sarony & Major, New York, after a drawing by William Heath, London.

4367—Views, Various
Wood engravings by Richardson Cox, printed in colors. Laid down.

Five pieces; one lot.

4368—Wood Engravings
Closson, T.
Young girl, after Fuller.

Cole, T.
Modjeska, after a photograph by Scholl.

Johnson, T.
Longfellow, after an ambrotype.
All proofs on rice paper.

Three pieces; one lot.

ENGRAVERS OF THE XIXth CENTURY

LINE ENGRAVINGS

ARMYTAGE, J. C.

4369—Madame de Pompadour
Madame de Tencin
Madame du Barry
Madame du Chatelet

Duchesse de Maine

Madame Tallien

Proofs on Japanese vellum paper, one printed in brown and one in black of each.

Twelve pieces; one lot.

BACON, FREDERICK

4370—Queen Victoria

After a miniature, by C. W. Ross. Apell, p. 31. No. 12. First state; artist's proof on India paper.

Diane of Poitiers

Engraved by Bernardi. On India paper.

Christus Consolator

After Ary Scheffer. Proof before all letters, on India paper.

Statues after the antique:

Cupid

Dionysius

Both proofs before all letters. Full margin.

Five pieces; one lot.

BLANCHARD, AUGUSTE, SEN.

4371—Elisabeth de Bourbon, Reine d'Espagne

After Rubens. Apell, p. 65. No. 9. Third state, with the artists' and printers' names and with the border.

BLOT, MAURICE

4372—Le Jugement de Paris

After Adr. van der Werff. Apell, p. 67. No. 5. Fine impression.

CHAILLOUX, A.

4373—Virgin and Child

From the Madonna of the Fish after Raphaël. Proof before all letters, on India paper.

Creation of Eve

After Michel Angelo, engraved by Joseph Coiny. Apell, p. 98. No. 1. First state; proof on India paper, with the artists' names only.

Two pieces; one lot.

DE FREY, JOHANNES PIETER

4374—The Angel Leaving Tobit's Family

After Rembrandt. From the Peoli Collection.

The Good Samaritan

After Rembrandt.

Two pieces; one lot.

DESNOYERS, LOUIS AUGUSTIN BOUCHER, BARON

4375—St. Catherine of Alexandria

After Raphaël. Apell, p. 119. No. 15. Third state; with the filled in title and the engraver's monogram stamp in black.

ENGRAVERS, VARIOUS

4376—Ten Line-engravings

By Basan, Earlom, Massard, Polenzani, Volpato and others; some in proof state.

Ten pieces; one lot.

4377—The Same

Thirty-two engravings and etchings by Heath, Mitau, Raimbach, Skelton, Worthington and others. Some proofs.

Forty pieces; one lot.

FORSTER, FRANÇOIS

4378—The Three Graces

After Raphaël. Apell, p. 157. No. 12. With "Dusacq" as publisher; on India paper.

La Vierge aux Balances

After Leonardo da Vinci. Apell, p. 171. No. 1. Trial proof with corrections in pencil by the artist.

Two pieces; one lot.

GELÉE, ANTOINE FRANÇOIS

4379—Daphnis et Chloé

After Hersent. Apell, p. 172. No. 4. Second state; with the title and the publisher's stamp.

GUÉRIN, CHRISTOPHE

4380—L'Amour Désarmé

After Antonio Allegri (il Correggio.) Apell, p. 188. No. 3. First state; proof with the artists' names only in scratched letters. From the Amédée Faure collection.

HENRIQUEL-DUPONT, PIERRE LOUIS

4381—The Virgin and Child

After Raphaël. Apell, p. 127. No. 2. Second state; proof before letters, signed.

JACQUET, JULES

4382—Boy Bearing a Wreath of Fruit

After Raphaël. Proof before letters, on India paper. No. 55.

L'Enfant Jésus et St. Jean Baptiste

After P. P. Rubens. Engraved by F. Joubert. Apell, p. 210. No. 1.

Two pieces; one lot.

LAMOTTE, ALPHONSE

4383—Lion in Love

After Adolphe Weiss. Artists' proof, on India paper. Signed by both artists.

LAUGIER, JEAN NICOLAS

4384—Zéphyre se Balançant sur les Eaux

After Prud'hon. Apell, p. 229. No. 11. First state; proof before the title. Inlaid. From the Peoli Collection.

LIGNON, ETIENNE FRÉDÉRIC

4385—Madonna With the Fish

After Raphaël. Apell, p. 242. No. 1. First state; proof before the title, with the engraver's stamp in black.

L'Amour Considerant le Portrait de Psyché

After C. Meunier. Commenced by Romanet and finished by Lignon. Apell, p. 243. No. 9. First state; open letter proof.

Two pieces; one lot.

4386—Luiz de Camões

After F. Girard. Not mentioned by Apell. Proof before letters on India paper. Very rare, private plate.

LONGHI, GIUSEPPE

4387—The Reading Magdalen

After Antonio Allegri (il Correggio.) Apell, p. 249. No. 14. Third state; before the retouch; the four high lights on the open book are still white.

LOUIS, ARISTIDE

4388—Mignon Regrettant la Patrie

Mignon Aspirant au Ciel

Both after Ary Scheffer. Apell, p. 253. Nos. 4 and 5. Third state; lettered impressions on plain plate paper.

Two pieces; one lot.

4389—The Same

Third state; lettered impressions on India paper. Full margin. From the Peoli Collection.

Two pieces; one lot.

MANDEL, JOHANN AUGUST EDUARD

4390—Raphaël at the Age of Fifteen

After his own painting. Apell, p. 261. No. 36. Third state; with the name of the personage, on India paper.

MORGHEN, RAFFAËLLE

4391—Bindo Altoviti

After Raphaël. Halsey, pp. 10-13. No. 10. Third state; only the first line of the dedication having been engraved.

4392—Ludovico Ariosto

After Pietro Ermini. Halsey, p. 15. No. 13. Fifth state; with the inscription.

Giovanni Boccaccio

After Vincenzio Gozzini. Halsey, pp. 23-24. No. 23. Second state; proof before the name of the personage. With a collector's mark (elk's head, dry stamp) unknown to Fagan.

Two pieces; one lot.

4393—Dante Alighieri

After Stefano Tofanelli. Halsey, pp. 39-40. No. 45. Fourth state; with the name of the personage in shaded letters, but before the printer's address.

Francesco Petrarca

After Stefano Tofanelli. Halsey, pp. 126-128. No. 141. Fifth state; with the address of the printer.

Torquato Tasso

After Pietro Ermini. Halsey, pp. 144-145. Fifth state; with the address of the printer.

Three pieces; one lot.

4394—The Comic Muse

After Angelica Kauffmann. Being a portrait of Lady Hamilton. Halsey, p. 39. No. 44. Second state; with the full inscription.

4395—Lot and His Daughters

After Francisco Barbieri, called Guercino. Halsey, pp. 76-78. No. 87. Second state; with the artists' names only. From the Peoli Collection.

4396—La Madonna del Latte (Mater Divinæ Gratiæ)
After B. Garofalo. Halsey, pp. 85-86. No. 98. Third state; with the full inscription, including the publisher's line. With a collector's mark not mentioned by Fagan.

La Madonna di Fries
After Andrea del Sarto. Halsey, p. 91. No. 102. Third state; with the full inscription.

Two pieces; one lot.

4397—Francesco Guicciardini
Halsey, pp. 62-64. No. 75. Fifth state; with all the inscriptions.

Lorenzo de Medici
After G. Vasari. Halsey, pp. 103-104. No. 117. Third state; open letter proof. Inlaid.

Two pieces; one lot.

4398—Poetry
After Carlo Dolce. Halsey, pp. 132-133. No. 147. Fifth state; with the full inscription, but with Luigi Ricceri's dry stamp.

4399—The Same
Halsey No. 147. First state; proof before all letters, with big margin. Very fine.

4400—Portrait of Giovanni Volpato
After Angelica Kauffmann. Halsey, pp. 160-161. No. 179. Fourth state; the full inscription in shaded letters.

La Virgine Dei Dolori
After Sassoferrato. Engraved in conjunction with N. Biondi. Not mentioned by Halsey or Apell.

Two pieces; one lot.

MÜLLER, HENRY CHARLES

4401—L'Enlèvement de Psyché
After Prud'hon. Apell, p. 308. No. 6. Second state; proof with the artists' names only, in etched letters. On India paper. From the Peoli sale.

OVERBECK, F.

4402—Monk in Prayer
Original etching.

Elias, Elisaeus, St. Joseph
All etchings by F. Ruscheweyh.

Five pieces; one lot.

PLANER, GUSTAV

4403—Ch. Henry, Comte de Hoym
After Rigaud. On India paper. Not mentioned by Apell.

RIBAULT, JEAN FRANÇOIS

4404—Paris and Œnone
After A. van der Werff. Apell, p. 356. No. 3. First state; proof with the artists' names only, in stippled letters.

RICHOMME, JOSEPH THÉODORE

4405—La Vierge au Silence
After Annibale Carracci. Apell, p. 358. No. 4. Second state; proof with the artists' names in script and with the sketch in the right upper corner. On India paper.

4406—The Holy Family of Francis I
After Raphaël. Apell, p. 359. No. 5. Unfinished trial proof on plain plate paper.

4407—Neptune et Amphitrite
After Giulio Romano. Apell, p. 359. No. 11. Second state; with the title and the dry stamp of "Société des Amis des Arts."

SHARP, WILLIAM

4408—Boadicea Calling the Anglo-Saxons to Arms Against the Romans
After Thos. Stothard. Apell, p. 394. No. 17. First state; proof before all letters, on India paper.

STRANGE, SIR ROBERT

4409—The Virgin
After Guido Reni. Apell, p. 414. No. 4. Second state; with the full title.

Apollo Rewarding Merit and Punishing Arrogance
After Andrea Sacchi. Apell, p. 416. No. 19. Second state; with the full title.

Two pieces; one lot.

4410—Venus et Adonis
After Titian. Apell, p. 416. No. 22. Second state; with the full title.

4411—Venus—Danaë

Both after Titian. Apell, p. 416, No. 20, and p. 417, No. 28. Second states; with the full inscriptions.

Hercules between Virtue and Vice

After N. Poussin. Apell, p. 417. No. 27. Second state: with the full title.

Three pieces; one lot.

THÉVENIN, JEAN CHARLES

4412—Alfonso d'Avalos, Marquis del Guasto (Commander-in-chief of the armies of Charles V), and his mistress, to whom Cupid, Flora, and Zephyr are bringing their offerings.

Apell, p. 429. No. 5. First state; proof before all letters, on India paper. Full margin.

TOSCHI, PAOLO

4413—Gruppo di Putti, Cameba di San Paolo Nos. 7, 8, 9

After the Frescoes of Antonio Allegri (il Correggio). Apell, p. 433. First state; Remarque proofs, on India paper. Signed by the engraver.

Three pieces; one lot.

UNKNOWN ENGRAVERS

4414—Head of Christ

Proof before all letters.

Portrait of a Florentine Lady

Proof before all letters.

Satyr and Nymph

Proof before all letters, on India paper.

Three pieces; one lot.

4415—"India Proofs from Annuals"

77 proofs before letters, on India paper, by various engravers. Bound in half morocco, red, gold tooling and gilt top.

4416—"Les Femmes de la Bible," "Les Saintes Femmes," "Beautés de l'Histoire Sainte"

75 proofs, on India paper, by Blanchard, Levasseur, Massard, Nargeot, Vallot, Weber, and others. Bound in full morocco, blue, gold tooling and gilt edges. Red moiré doublure.

4417—"Portraits of English Ladies"

144 portraits by various engravers, mostly India paper proofs neatly mounted on Whatman paper. Bound in half morocco, red, gold tooling and gilt top.

4418—Raphael's Paintings in the Vatican
48 outline engravings by N. C., on India paper. Bound in boards.

LITHOGRAPHS

4419—Vénus au Bain—Vénus et Adonis
Both after P. P. Prud'hon and drawn on stone by Jules Boilly. From "L'artiste."

La Pudeur.
After P. P. Prud'hon. Drawn on stone by G. Bellanger.

Les Présente de l'Amour
After N. Diaz. Drawn on stone by J. Laurens.

Vénus au Bain

Five pieces; one lot.

4420—"The Fables of Lafontaine"
40 illustrations by Carle Vernet. Lithographs by G. Engelmann. Also 14 lithographs drawn by Horace Vernet. Bound in cloth back, gilt top. All from the Peoli Collection.

4421—227 Caricatures from "Vanity Fair"
From Dec. 31, 1881, to April 19, 1890.

One lot.

ETCHINGS

AMERICAN ETCHINGS

4422—Set of 9 etchings by C. A. Platt, R. Swain Gifford, F. S. Church, etc., to illustrate Poe's Tales. On satin. Together with portrait of Poe.

Ten pieces; one lot.

BEARDSLEY, AUBREY

4423—Madame Réjane, and twelve other pieces
(Mostly early proofs, of which very few were printed, on Japan paper) after the drawings by Beardsley.

Thirteen pieces; one lot.

BRACQUEMOND, FÉLIX

4424—Pastorale
After the painting by Corot. Proof before letters.

Teal, Flying
On Japan paper. And nine other etchings by various artists.

Eleven pieces; one lot.

BUHOT, FÉLIX

4425—La Place Breda (L'Hiver à Paris) (Bourcard No. 28)
Early trial proof on Japan paper, with five dogs, but before the additional aquatint work on the sketches in the left margin.

4426—The Same
Trial proof. There are now four dogs. There is additional aquatint in the margin. Marked in Buhot's handwriting "*Épreuve d'État, Félix Buhot.*"

4427—The Same.
Trial proof. There are now two small dogs only, but traces of the two other dogs are visible. Marked in Buhot's handwriting "*Épreuve d'État, Félix Buhot.*"

4428—The Same
Trial proof. There are two small dogs only, and the traces of the two other dogs have disappeared. Marked in Buhot's handwriting "*État.*"

4429—La Dame aux Cygnes (Bourcard No. 144)
Proof on vellum, with the stamp of the etcher. Marked in Buhot's handwriting, "*Épreuve d'Artiste, Félix Buhot.*"

4430—Les Voisins de Campagne (Bourcard No. 148)
Proof on old Dutch paper, with the artist's stamp. Marked in Buhot's handwriting "*Épreuve d'Artiste, Félix Buhot.*"

4431—Westminster Bridge (Bourcard No. 156)
Beautiful and richly printed impression, stamped by the artist. Marked in Buhot's handwriting "*Épreuve du 6e état avec toutes les barbes, Félix Buhot,*" and in the lower left corner "*Il existe sept épreuves de cet état.*"

CHARLET, NICOLAS

4432—An Old Man Seated, and Other Sketches
Original etching. From the Peoli Collection.

COROT, J. B. C.

4433—Paysage d'Italie (Delteil No. 7)
Proof before all letters, on Japan paper. Fine.

4434—Lake Como

Signed remarque proof on vellum. And two other rustic subjects, after the paintings by Corot; both signed remarque proofs on vellum. Etched by Paul Collin.

Three pieces; one lot.

4435—Portrait of Corot

Etched by E. Bocourt. Proof on vellum.

Portrait of Gustave Courbet

Etched by E. Bocourt. Proof on vellum.

Two pieces; one lot.

FEYEN-PERRIN, AUGUSTE

4436—Set of Twelve Etchings, with Title Etching, of the Nude

On India paper. In the original wrapper.

Thirteen pieces; one lot.

FLAMENG, LÉOPOLD

"He can overcome any technical difficulty that Rembrandt himself could overcome, and it is not an exaggeration of the truth to affirm that there exists in Europe in our own day a man who may be said to possess the hand and eye of Rembrandt."—P. G. Hamerton.

4437—The Night Watch

After the painting by Rembrandt, in the Amsterdam Gallery. Early proof on Japan paper, marked by Flameng *avant dernier état*, *Léop. Flameng*.

"A harmonious masterpiece."—Hamerton.

4438—Angélique

After the painting by Ingres. Remarque proof, on India paper. Impression of the greatest beauty.

4439—La Source

After the painting by Ingres.

Naissance de Vénus

After the painting by Cabanel. Lettered impressions, on India paper.

Two pieces; one lot.

4440—Grolier at the House of Aldus

From the painting by François Flameng, owned by the Grolier Club of the City of New York. Remarque proof, signed by painter and etcher. The remarque is a fac-simile of the seal of the Grolier Club.

4441—The Same

Also a signed artist's proof, like the foregoing.

4442—Hassan et Namouna

After the painting by Regnault. Proof before all letters, on India paper.

Villon au Cabaret du Pomme de Pin

Original etching by Flameng, and eight other etchings by various artists.

Ten pieces; one lot.

FORTUNY, MARIANO

Born at Reus, Spain, in 1838. Died at Rome, 1874. "Ces eaux-fortes, d'un travail très égratigné et grignote, sont d'un aspect très originals et du plus grand intérêt."—Henri Beraldi.

4443—Set of 18 Plates (should be 28) in a Portfolio

All are proofs on Chinese paper, with fac-simile signature of the etcher. The subjects are: Beraldi Nos. 5, 7, 10, 11, 13, 14, 15, 16, 17, 18, 20, 21, 22, 23, 24, 25, 26, 27.

One lot.

4444—Portrait of the Painter Zamaçois

Proof on China paper, with fac-simile signature of the artist. Fine.

Portrait of Fortuny

Original etching by Didier. Lettered impression.

Two pieces; one lot.

4445—The Choice of the Model

Etched by Champollion. Proof before all letters, on parchment.

4446—The Same

Proof before all letters, on Japan paper.

GAILLARD, FERDINAND

"A Gaillard is as characteristic and is as easily recognized as a Robert Nanteuil."—Henri Beraldi.

4447—Madonna and Child

After the painting by Botticelli in the Louvre. Signed artist's proof, on India paper. With the name of the painter, the engraver, the date 1873, and the words "Calcographie du Louvre."

4448—Œdipus

Lettered impression on India paper.

La Vierge de la Maison d'Orléans

Lettered impression on India paper.

Two pieces; one lot.

4449—St. Sebastien

Lettered impression on Holland paper.

Christ at Emmaus

(The central portion of the plate). Proof before all letters, on India paper.

Two pieces; one lot.

GAUJEAN, EUGÉNE

4450—Venus Rising from the Sea

After Botticelli. Proof on vellum.

Madonna di San Zeno

After Mantegna. Proof on vellum.

The Madonna Nursing the Infant Jesus

Engraved by A. Didier after Andreas de Solario.

Simonetta

Proofs on Japan paper.

Four pieces; one lot.

4451—A Vision (Salome's Dance)

After the painting by Gustave Moreau.

Proof on Japan paper.

4452—"Pearls"

After the painting by Charles Chaplin. Printed in colors on plate paper. Proof before all letters and before the names of painter and etcher.

4453—The Same

Proof on Japan paper, with the names of painter and etcher in traced letters to the right. Before all other letters.

GÉROME, J. L. (after)

4454—L'Almée

Etched by Courtry.

Un Marché d'Esclaves

Etched by Courtry.

Rembrandt dans Son Atelier

Etched by Rajon.

Bain Maure

Etched by Courtry.

Alcibiades Chez Aspasie

Etched by Courtry.

Lettered impressions on Japan paper.

Five pieces; one lot.

The greatest etcher of landscape of this, or perhaps any, century.

4455—Egham Lock (Drake No. 15)
First state. With the signature in the lower left corner. Fine impression, unsigned.

4456—The Same
Another impression, also in the first state, and also unsigned.

4457—Fulham (Drake No. 18)
Second state. With the tower changed and the bridge now wood. Proof, unsigned, on Japan paper.

4458—On the Test (Drake No. 19)
First state. Signed artist's proof on Japan paper. Richly printed impression.

4459—Kidwelly Town (Drake No. 22)
First state. Proof on vergé paper unsigned.

4460—Shere Mill Pond (the large plate) (Drake No. 35)
First state. Very beautiful impression on thin Japan paper.

4461—Battersea Reach (Drake No. 45)
First state. Before the sky and water were cleaned. Beautiful impression, unsigned.

4462—Cardigan Bridge (Drake No. 60)
First state. Proof on thin paper, unsigned.

4463—The Same
Also first state, proof on thin paper, unsigned.

4464—The Same
Proof on thin paper, unsigned, together with
Kilgaren Castle (Drake No. 58)
Proof on thin paper, unsigned.
Two pieces; one lot.

4465—Brentford Ferry (Drake No. 66)
First state. Fine impression, unsigned.

4466—Shepperton (Drake No. 71)
First state. Fine impression, unsigned.

4467—The Same

Also in the first state. Fine impression, unsigned.

4468—Sunset on the Thames (Drake No. 83)

Second state. With the additional work between the two rays to the right. Proof on ribbed paper, unsigned.

4469—Breaking up of the Agamemnon (Drake No. 128)

First state. Signed artist's proof. "In the opinion of many connoisseurs this is Seymour Haden's finest plate."

4470—Harlech (Harrington No. 207)

First state. Signed artist's proof. Fine and early impression of this beautiful plate, in which the artist has combined etching and mezzotint.

HERKOMER, HUBERT

4471—Set of Sixteen Plates to Illustrate a XVII Century Play

The complete series in a portfolio. Signed artist's proofs, on vellum.

One lot.

JACQUE, CHARLES

"One of the master etchers of our time."—P. G. Hamerton.

4472—La Bergerie

Signed artist's proof. Beautiful impression of this celebrated etching, of which 129 proofs only were printed, and the plate then destroyed. It is Jacque's masterpiece.

4473—Volume Containing Sixty-nine Etchings on Forty Sheets

All are India proofs. A superb collection of Jacque's earlier work (1844-1850). Half morocco, gilt.

4474—Twenty Etchings of Various Subjects (Period of 1844-1850)

Nearly all proofs on India paper.

One lot.

4475—Nineteen Etchings of Various Subjects (Period of 1844-1850)

Nearly all are proofs on India paper.

One lot.

JACQUEMART, JULES

4476—The Metropolitan Museum of Art

A series of ten etchings, with a title etching, after paintings in the Metropolitan Museum of Art, New York. Proofs before all letters. In the original wrappers.

One lot.

4477—The Same.

Another set, similar to the foregoing. Also proofs before all letters.

One lot.

JASINSKI, FÉLIX

4478—"My Lady Moon"

After the painting by Louis Montégut.

Remarque proof on vellum, signed by both painter and etcher.

LALANNE, MAXIME

"No one ever etched so gracefully as Maxime Lalanne."—P. G. Hamerton.

4479—The Banks of the Thames

Proof on Japan paper.

Autumn

Original etching by Appian. Proof on Japan paper.

Chenes des Roches

Original etching by Théodore Rousseau, on India paper.

Three pieces; one lot.

LANDSEER, SIR EDWIN (after)

4480—The Mothers

Series of eight plates (Nos. 1-8). Etched by Charles G. Lewis. Proofs before letters, on India paper.

Eight pieces; one lot.

LEFORT, HENRI

Pupil of Léopold Flameng.

4481—Portrait of Benjamin Franklin

From the painting by Duplessis. Remarque proof, on Japan paper. Issued for members of the Grolier Club only.

4482—The Same

Another impression, in the same state, and of equal quality to the foregoing.

LOS RIOS, RICARDO DE

4483—A Prelude

After the painting by Charles Sprague Pierce. Proof before all letters, on Japan paper, and six other pieces by various etchers.

Seven pieces; one lot.

MARTIAL–POTÉMENT, A.

4484—Lettre sur les Eléments de la Gravure à l'Eau-forte
Four plates upon which Martial has written and illustrated the processes of etching. Four sheets in their original wrapper.

One lot.

4485—Hotel de Sentier
First state. Signed artist's proof on Japan paper. Ten impressions only.

Julien Frères
First state. Signed artist's proof on Japan paper. Ten impressions only.

Une Cour
First state. Signed artist's proof on Japan paper. Five impressions only.

Three pieces; one lot.

MEISSONIER, J. L. E. (after)

4486—The Song
Etched by Henri Vion. Remarque proof, on vellum.

4487—Le Sergeant Raporteur
Original etching by Meissonier. Proof on India paper, and an etched copy (in reverse) of Meissonier's etching *Le Fumeur.*

Two pieces; one lot.

4488—Gentleman at his Desk
Proof before all letters on Japan paper.

The Reader
Etched by Rajon.

In the Waiting Room
Engraved by Ch. Carey.

A Cavalier
Proof before all letters.

Four pieces; one lot.

MERCIER, G.

4489—Portrait of Alfred, Lord Tennyson
After the original by Paul Rajon. Signed, remarque proof, on Holland paper.

MERYON, CHARLES

"Meryon was one of the greatest and most original artists who have ever appeared in Europe; he is one of the immortals; his name will be inscribed on the noble roll where Dürer and Rembrandt live forever."
—P. G. Hamerton, "Etching and Etchers."

4490—L'Arche du Pont Notre Dame (Wedmore No. 9)

First state. With the name and address of Meryon in the left corner and "Paris, 1853" in the right. Beautiful and clearly printed impression, on thin Chinese paper.

"The plate is well represented only by fine impressions of this state."—Frederick Wedmore.

4491—The Same

Third state. With the address of Delâtre and with the number three in the lower left corner. Proof on India paper.

4492—La Tour de l'Horloge (Wedmore No. 12)

First state. With "C. M." in the right upper corner and no other letters. Brilliant and richly printed impression on toned paper. From the Morrison Collection.

"The best impressions are always in this state."—Wedmore.

4493—The Same

Another impression, also in the first state. In warm black ink on paper of a whitish tone.

4494—La Pompe Notre Dame (Wedmore No. 15)

First state. With the name and address of Meryon in the left corner and the date "1852" in the right. Clearly printed impression, with substantially no tone left on the print.

"The plate is now enriched with burin work and is in its finest state."—Frederick Wedmore.

4495—Le Pont au Change (Wedmore No. 18)

First state. With the name of Meryon and the date to the left and with the address to the right. Before all other letters. "Rare." Beautiful impression in warm toned ink. With full margins.

"This etching is one among many in Meryon's works wherein the air is as full of vitality as the earth, and where both in accord combine gracefulness very rarely encountered in work of this class."—Philippe Burty.

4496—La Morgue

Second state. With the name of Meryon and the date to the left, with the address to the right, but before all other letters. Richly printed impression on Holland paper.

"Early impressions—rich and brilliant—in this state are as nearly as possible equal to the first, and are rare."—Frederick Wedmore.

4497—Ministère de la Marine (Wedmore No. 26)
Second state (of four states). With the monogram only. Before the title. "Rare." Brilliant impression, on Holland paper, with full margins.

4498—Bain Froid Chevrier (Wedmore No. 27)
Second state. With the title and with the verses beneath, which were printed from a separate plate.

4499—Partie de la Cité de Paris, vers la Fin du XVII^me^ Siècle (Wedmore No. 31)
Second state. With the first lettering on the board above the gable to the right but with the words "Au Cana" removed. Brilliant impression, on Holland paper. With full margins. Rare.

4500—Vue de l'Ancien Louvre du Côté de la Seine (Wedmore No. 60)
From a picture by Zeeman. Proof on green paper, with the words "Peint par R. Zeeman" to the left, and "Gravé par C. M. 1866" to the right, but without any other letters.

4501—The Same
Proof on Whatman paper, without any letters and without the title. From the Collection of Philippe Burty.

4502—Le Grand Châtelet à Paris (Wedmore No. 85)
First state. Proof before all letters. Rare and fine.

4503—Portrait of Meryon
Etched by Félix Bracquemond. The head is seen in profile in a medallion. Second state (of three states). With the verses, but with the letters "B à C. M." in the corner removed. Beautiful and clearly printed impression.

4504—Fac-Simile of Bracquemond's Etched Portrait of Meryon Seated and Facing to the Right

Meryon in Bed
Fac-simile of the drawing by Léopold Flameng. Second state. With the title. On Japan paper. One of the most interesting portraits of Meryon. It is now rare.

Sur une Chimere de Notre Dame de Paris
On Japan paper.

Three pieces; one lot.

"A man who had given his whole life to etching, who had never thought of painting, and had never cared for those effects proper to painting and not to etching, could not have been more truly and markedly a born etcher than Millet showed himself to be—few though were the plates and many though were the canvases he worked upon."—Mrs. Schuyler Van Rensselaer, "Millet as an Etcher."

4505—Various Sketches (Lebrun No. 8)
Proof in warm black ink on Holland paper. Ten impressions taken.

4506—A Woman Sewing (Lebrun No. 10)
Only state. Beautiful and clearly printed impression, on old Holland paper, with full margins.

4507—A Woman Churning (Lebrun No. 11)
Second state. With the address of Delâtre. Very fine impression, not too heavily inked in the shadows. On old Holland paper.

4508—The Gleaners (Lebrun No. 13)
Second state. With the address of Delâtre. Fine, early impression, not too heavily inked in the shadows. On Holland paper.

4509—Two Men Digging (Lebrun No. 14)
First state. With the signature of Millet to the right above. Impression of the greatest beauty.
"Very rare."—Alfred Lebrun.

4510—A Woman Feeding Her Child (Lebrun No. 18)
Trial proof before the first state.
"Of the greatest rarity. Only four impressions, according to M. Philippe Burty."—Alfred Lebrun.
Pure etching, with the small sketches in the lower margin. Presentation proof to Bracquemond. In the autograph of Millet, "*a Mr. Bracquemond J. F. Millet.*" Superb impression on Holland paper. From the Collection of Philippe Burty. Millet's daughter, Madame Heymann, and her baby served as the models for this plate.

4511—The Shepherdess Knitting (Lebrun No. 19)
Only state. Brilliant impression in black ink on thin Japan paper.
"This beautiful plate was intended for publication by the *Société des Aquafortistes* (Cadart), but the publisher having asked Millet to withdraw the plate, the artist ceased to be a member of the Society (1862)."—Alfred Lebrun.

4512—Peasants Going to Work (Lebrun No. 20)
Fourth state. The addresses removed and three dots added between the two last lines in the lower right-hand corner. Proof in black ink, on old Dutch paper. Clearly printed impression, with substantially no tone left on the plate.

4513—The Spinner (Lebrun No. 21)
Proof undescribed by Lebrun. Between the first and second states. The five lines in the upper left corner of the plate have been removed, but there is no asterisk above the shadow cast by the woman. From the Collection of Philippe Burty. In the lower left corner of the margin, in the autograph of Philippe Burty, "*Ire état épr d'Essai.*"

4514—Portrait of Millet
Etched by Bocourt. Proof on vellum.

4515—Portrait of Millet
Etched by Bocourt. Remarque proof.

Millet's House at Barbison

La Chute des Feuilles
After Millet's painting.

Three pieces; one lot.

MORSE, AUGUSTE ACHILLE

4516—Portrait of a Man
After the painting by Rubens.

The Dead Bird
After Greuze. Trial proof, also a proof before all letters from the finished plate, together with eight other pieces by various engravers.

Eleven pieces; one lot.

RAJON, PAUL

"M. Rajon is one of the most productive of the modern etchers from pictures, and at the same time one of the surest."—P. G. Hamerton.

4517—Portrait of Abraham Lincoln
Fine and early impression of this famous portrait. On Japan paper.

4518—L'Étudiant Pauvre
After Steinheil. Lettered impression on India paper.

Le Peintre
After Meissonier.

Le Muëzzin
After Gérome.
Both lettered impressions.

An Alsatian Girl
Trial proof and proof from the completed plate.

Five pieces; one lot.

4519—Portrait of Théophile Gautier
Signed artist's proof, and six other pieces, all proofs.

Seven pieces; one lot.

4520—Portrait of Victor Hugo
After the painting by Léon Bonnat. Proof before letters, on vellum. The best portrait of the great French poet.

ROPS, FÉLICIEN

4521—Frontispiece for L'Impuissance d'Aimer
First state. Before the signature and before the plate was completed. Signed artist's proof on Japan paper. Printed by the artist. Four proofs only printed.

Ad Astra
Proof on Japan paper.

Tatting
Signed artist's proof on Japan paper.

Three pieces; one lot.

SHERBORN, WILLIAM

(The famous English engraver of "ex-libris," or book-plates)

4522—Portrait of Seymour Haden, at the Age of 62
Engraved by Sherborn from his own design. Signed artist's proof. Signed also with the monogram of F. Goulding, the printer. Also

Portrait of Dante Gabriel Rossetti
From a photograph taken at Cheyne Walk in 1864. On Japan paper.

Two pieces; one lot.

TADEMA, L. ALMA

4523—The Lute Player
Original etching by this eminent painter. Dedication proof to W. B. Scott. On Japan paper.

4524—Roses
Line engraving by A. Blanchard after the painting by Alma Tadema. Proof before all letters, on India paper.

TISSOT, J. J.

4525—The Convalescent

Signed artist's proof. Stamped with Tissot's monogram. One of fifty proofs.

TURNER, J. M. W.

(And the Liber Studiorum)

4526—The Fifth Plague of Egypt (Rawlinson No. 16)

First state. Drawn and etched by J. M. W. Turner, mezzotinted by Charles Turner. Fine impression, in perfect condition.

4527—Bonneville, Savoy (Rawlinson No. 64)

The etching by A. Howe after the drawing by J. M. W. Turner.

UNGER, WILLIAM

4528—Adam and Eve

After the painting by Palma Vecchio, and 15 other etchings by Unger, together with 38 etchings by various artists.

Fifty-four pieces; one lot.

4529—Five Etchings of Various Subjects

After Rembrandt

The Waterfall

After Ruysdael, and three after other masters; together with nine other etchings by Flameng, Waltner, Mercier, etc. Proofs.

Nineteen pieces; one lot.

4530—Various

Nineteen etchings by various artists—Chaplin, Ch. Jacque, Mercier, Flameng, etc. Some of them proofs.

Nineteen pieces; one lot.

WALTNER, CHARLES

By general consent Waltner ranks as the greatest etcher from paintings, with the possible exception of Léopold Flameng.

4531—Master Lambton

After the painting by Sir Thomas Lawrence. Signed remarque proof on vellum. The remarque is a portrait of Sir Thomas Lawrence. One of Waltner's finest plates.

4532—The Honourable Mrs. Graham

After the painting by Thomas Gainsborough. Signed remarque proof, on vellum. There were printed 100 proofs only in this state. "A masterpiece."

4533—Portrait of a Lady
After the painting by Rubens.

Portrait of a Man
After the painting by Frans Hals. Proofs before all letters, on Japan paper. Superb impressions.

Two pieces; one lot.

WEIR, J. ALDEN

The eminent American painter. His dry-points are rare and are highly esteemed by collectors.

4534—Portrait of Dr. Robert F. Weir
Signed artist's proof.

4535—Portrait of H. C. Weir

Portrait of Prof. Weir
With the background added. Both are fine impressions, unsigned.

Two pieces; one lot.

4536—Portrait of the Artist's Daughter with a Dog

Portrait of a Man Turned to the Left
Fine impressions, unsigned.

Two pieces; one lot.

4537—Portrait of Justus Suttermans
After the etching by Van Dyck.

Portrait of a Girl, Standing, Her Hands Behind Her Head
Two impressions.

A New England Landscape

A Courtyard
Proofs, unsigned.

Five pieces; one lot.

WHISTLER, JAMES A. McNEILL

"With the master etchers of the world—Meryon's equal in some respects, and, in some respects, Rembrandt's—there stands James Whistler. Connoisseurs in France and England, in America, Holland, Bavaria, concede this now."—Frederick Wedmore.

4538—Westminster Bridge (Wedmore No. 36)
First state, before the small cloud immediately above and to the left of the high tower. Proof on thin Japan paper. From the Hirsch collection. One of the Thames series.

4539—Limehouse (Wedmore No. 37)
Second state, of three states, before the new horizontal lines crossing the shipping in the distance to the left of the leaning mast. From the collection of W. B. Scott. In a contemporary handwriting "Whistler's best etching." One of the Thames series.

4540—Eagle Wharf (Wedmore No. 39)
Superb early impression, on thin Japan paper. One of the Thames series.

4541—Venus (Wedmore No. 56)
Superb impression on Japan paper.

4542—Rotherhithe (Wedmore No. 60)
One of the Thames series. A brilliant impression on old Dutch paper. "Every brick in the building on the right is carefully drawn, in order to produce the desired effect of color. This plate is one of the strongest and most vigorous of the series."—T. R. Way, "The Art of J. McNeill Whistler."

4543—Millbank (Wedmore No. 67)
Second state, of five states. The long lines are added on the stern of the outside barge; the shadow of the man at the right is extended. Presentation proof, on old Dutch paper. In Whistler's autograph, "A. Elmore, R.A., with the compliments of J. Whistler." One of the Thames series.

4544—Sketching (Wedmore No. 69)
Proof before letters on plate paper. This plate in the later state was published in "Passages from Modern English Poets," illustrated by the Junior Etching Club, 1862.

4545—The Little Pool (Wedmore No. 72)
Seventh state of eight states. Both men wear overcoats and a clump of spiles covers the figure in front of the artist. The man sketching is Percy Thomas, and the man standing Sergeant Thomas. One of the Thames Series.

WILKIE, SIR DAVID

4546—Mother and Child
With the etched monogram and the date 1820. Proof on India paper. Fine impression, margins somewhat foxed.

4547—The Same

Proof on India paper.

The Inn Yard

Original etching by Decamps.

Swine

Etched by Collignon after Decamps.

Also 19 trial proofs of various plates.

Twenty-two pieces; one lot.

PHOTOGRAPHS

4548—Braun's Carbon Prints (Mounted on stoneblue boards. 21x27½)
After Boucher, Chardin, Raphaël, and Rembrandt.

Four pieces; one lot.

4549—A similar lot after Boucher, Potter, Rembrandt, and Van Ostade.

Four pieces; one lot.

4550—A similar lot after Dürer, Greuze and Rembrandt.

Three pieces; one lot.

4551—A similar lot after Rembrandt, Romanelli, Titian, and Velasquez.

Four pieces; one lot.

4552—A similar lot after Rembrandt, Rubens, Watteau, and an unknown painter of the North Italian School.

Four pieces; one lot.

4553—A similar lot after Domenichino, Rembrandt, and Rubens.

Three pieces; one lot.

4554—A similar lot after Boucher, Cranach, and Rembrandt.

Three pieces; one lot.

4555—A similar lot after Greuze, Rembrandt, and Titian.

Three pieces; one lot.

4556—A similar lot after Del Sarto, Rigaud, and Rembrandt.

Three pieces; one lot.

4557—A similar lot after Aubert, Diaz, Ingres, and Rembrandt.

Four pieces; one lot.

4558—A similar lot after Delacroix, Regnault, and Rembrandt.

Three pieces; one lot.

4559—A similar lot after David, Saintin, and Rembrandt.

Three pieces; one lot.

4560—A similar lot after Gérard, Lefebvre, and Rembrandt.

Three pieces; one lot.

4561—A similar lot—smaller size—after Cranach, Grün (2), Van Ostade, and Duval.

Five pieces; one lot.

4562—A similar lot—smaller size—after drawings by Albani, Beham, Boucher (2), Correggio, Grün, Primaticcio (3), Raphaël (2), and Salviati.

Twelve pieces; one lot.

4563—A similar lot after drawings by Boucher (2), Carracci, Dürer (2), Holbein, M. Angelo, Primaticcio, Raphaël, Rosso, Sesto, and Watteau.

Twelve pieces; one lot.

4564—A similar lot after drawings by Boucher (3), Boulogne, Cousin, Leonardo, Mieris (2), Poelenburg (2), Primaticcio, and Rosso.

Twelve pieces; one lot.

4565—A similar lot after drawings by Carracci, Dürer, Fra Bartolomeo, Gérard, Holbein, Parmeggiano, Penni, Rembrandt (2), and Rubens (3).

Twelve pieces; one lot.

4566—A similar lot after drawings by Albani, Boucher (4), Carracci, Correggio, Dürer, Fragonard, Mantegna, Pordenone, and Primaticcio.

Twelve pieces; one lot.

4567—A similar lot after drawings by Dürer (2), Guerin, Holbein (3), Leonardo, Michel Angelo, Parmeggiano, Raphaël, Romano, and Sesto.

Twelve pieces; one lot.

4568—A similar lot after drawings by Baroccio, Biscaino, Boucher (2), Dürer (2), and three photographs after drawings.

Nine pieces; one lot.

4569—Miscellaneous lot of photographs, mostly after works by modern French painters.

Thirty pieces; one lot.

4570—Miscellaneous lot of photographs after statuary—mostly modern.

Thirty-eight pieces; one lot.

FRAMED PRINTS

ALTMAYER

4571—Diana in Her Chariot

After the fresco by Correggio. Line engraving. Proof before all letters or inscription. With full margins, and in perfect condition.

4572—The Same

Also proof before all letters. Slightly foxed. Signed in lower right corner, Altmayer, and dated in lower right corner 1845.

ANDREANI, ANDREA

4573—The Rape of the Sabines

Chiaroscuro. After Jean de Bologne. Bartsch, vol. xii, pp. 94-96. No. 4. First state; before "Haec est hystoria" was taken off.

APPIAN, ADOLPHE

4574—The Pond at the Edge of the Wood

Original etching. Proof on Japan paper. Fine impression.

4575—Fishing Boats, San Remo

Original etching. Signed artist's proof on Japan paper. Fine impression.

BEIN, JEAN

4576—La Nymphe Sortant du Bain

After Lancrenon. Apell, p. 50. No. 4. First state; proof before letters, on India paper.

BERGHEM, NICOLAS

4577—Watering Place with the Cow Drinking

Dutuit, vol. iv, p. 30. No. 1. Second state; before the change of the inscription.

BOTTICELLI (after)

4578—Spring

Arundel print. In colors.

BURGER, JOHANN

4579—Dante and his Friends

After the painting by Giorgio Vasari. Apell, p. 80. No. 17. Second state. Proof before letters, on India paper.

CHAUVEL, THÉOPHILE

4580—The Willows

After the painting by Corot. Etching. Signed artist's proof on vellum.

DE LAUNAY, NICOLAS

4581—La Bonne Mère

After the painting by Fragonard. Line engraving. Andresen, vol. i, p. 338. No. 9. First state. Superb early proof, before the dedication line. Very rare of this quality.

DE LOS RIOS, R.

4582—Une Prelude

After Charles Sprague Pearce. Etching. Signed artist's proof on vellum.

EARLOM, RICHARD

4583—The Holy Family, with Saint John

After the painting by Rubens. Mezzotint. Wessely, p. 28. No. 69. First state. Proof with the names of painter and engraver, and the publication line in scratched letters, but before all other letters or inscription.

4584—The Presentation

After the painting by Rembrandt. Mezzotint. Wessely, p. 25. No. 61. First state. Proof with the names of painter, engraver, and the publication line in scratched letters; before all other inscriptions and before the lower margin was cleaned.

4585—Mary Washing Christ's Feet

After the painting by Rubens. Mezzotint. Wessely, p. 30. No. 73. First state. Proof with the coat of arms, with the names of painter and engraver, and with the publication line in scratched letters; before all other letters or inscription and before the lower margin was cleaned. Slightly foxed.

4586—The Judgment of Paris

After the painting by Luca Giordano. Mezzotint. Wessely, p. 36. No. 88. First state. Proof with the coat of arms, with the names of painter, engraver, and the publication line in scratched letters; before the lower margin was cleaned. Of exceptionally fine quality.

4587—The Same

Proof in the same state as the foregoing. Has been trimmed to the engraved surface at the top and sides.

4588—A Flower Piece

After the painting by Van Huysum. Mezzotint. Wessely, p. 57. No. 146. Second state. Proof with the coat of arms, and with the names of painter and engraver, and the publication line in scratched letters; before all other letters or inscription. Superb impression, with large margins of this beautiful plate, which is considered by some judges to be not only Earlom's masterpiece, but the masterpiece of mezzotint engraving.

GANDOLFI, MAURO

4589—The Virgin and Child and St. John

After G. Reni. Apell, p. 167. No. 6. First state; proof before letters. Very rare, as the artist destroyed the plate after very few impressions were taken.

GREEN, VALENTINE

4590—The Entombment

After the painting by Lodovico Carracci. Mezzotint. Andresen, vol. i, p. 611. No. 16. Proof with the coat of arms, and with the names of painter and engraver and the publication line in traced letters. Has been trimmed to the plate-mark.

HADEN, SIR SEYMOUR

4591—Calais Pier

After the painting by J. M. W. Turner. Trial proof D, before the first state. Signed artist's proof. In the lower left corner, in the handwriting of the artist, ". . . six anterior to 1st st." Very fine.

HOUSTON, RICHARD

4592—The Burgomaster

After the painting by Rembrandt. Mezzotint. Smith, vol. ii, p. 700. No. 147. First state. Proof before all letters or inscription. A superb example of the art of mezzotint.

4593—Woman Plucking a Fowl

After the painting by Rembrandt. Mezzotint. Smith, vol. ii, p. 701. No. 148. First state. Superb proof before all letters, with big margins.

HUMPHRYS, W.

4594—The Reading Magdalen

After the painting by Correggio. Line engraving. Apell, p. 203. No. 1. First state. Proof on India paper, with the names of painter and engraver in traced letters, but before all other letters or inscription. Very fine impression.

JESI, SAMUELE

4595—Portrait of Pope Leo X

After the painting by Raphaël. Line engraving. Apell, p. 208. No 11. Third state. Open letter proof. Signed, in lower right corner, *Jesi.*

KNOLLE, JOH. HEINR. FR. LUDWIG

4596—The Reading Magdalen

After the painting by Correggio. Line engraving. Apell, p. 219. No. 7. First state. Proof before all letters. Very fine impression.

KOEPPING, C.

4597—The Cottage Door
After the painting by Gainsborough. Etching. Signed artist's proof, on vellum.

4598—"Frou-frou"
After the painting by G. Clairin. Etching. Signed artist's proof, on vellum. Signed by both painter and etcher.

LAUGIER, JEAN NICOLAS

4599—Madame de Staël
After the painting by Gérard. Line engraving. Apell, p. 230. No. 26. First state. Dated 1818. Proof with the names of painter and engraver and with the date, but before all other letters or the inscription beneath. Of the finest quality.

LE CŒUR

4600—Le Colin-Maillard ou Le Bandeau Favorable
After Lavreince. In colors. One of the most charming of this class of prints.

4601—La Lettre
Also in colors. A companion to the foregoing.

LEFÈVRE, ACHILLE DÉSIRÉ

4602—Le Sommeil d'Antiope
After the painting by Correggio. Line engraving. Apell, p. 234. No. 7. On India paper.

4603—Joanna of Aragon
After Raphaël. Line engraving. Apell, p. 234. No. 12. First state. Proof before all letters, with full margins. Of the finest quality.

LEISNIER, NICOLAS AUGUSTE

4604—Portrait of Marcantonio Raimondi
Line engraving. Apell, p. 236. No. 3. First state. Proof on India paper; with *Leisnier sculp. 1838*, but before all other inscriptions, and with the white tablet. Stamped No. 4.

LONGHI, GIUSEPPE

4605—Triumph of Galathea

After the painting by Albani. Line engraving. Apell, p. 250. No. 18. Third state. Open letter proof, bearing the stamp of the engraver.

MacARDELL, JAMES

4606—Rubens, His Wife and Child

After the painting by Rubens. Mezzotint. Goodwin, pp. 94-95. No. 121. First state. Proof before all letters. Trimmed to the plate-mark and remargined. Has been folded to the left. Rich and beautiful impression.

4607—Ghismonda Weeping over the Heart of Guiscardo

After the painting by Correggio. Mezzotint. Goodwin, pp. 141-142. No. 204. First state. Proof before all letters. Very fine.

MANDEL, EDUARD

4608—The Madonna with the Crown of Stars

After the painting by Carlo Dolce. Line engraving. Apell, p. 257. No. 1. First state. Proof before all letters, and with the white stars, on India paper. Of exceptionally fine quality. The India paper was loose in the corners and was badly pasted down.

4609—The Same

Trial proof of the second state on India paper. The centre of the stars is shaded, and in small scratched letters beneath, "*IIIIIII Pr. 4 July 48 London E. Mandel fec.*;" before all other letters or inscription. The India paper is remounted and the signature is forged.

4610—La Madonna della Sedia

After the painting by Raphaël. Line engraving. Apell, p.. 258. No. 3. Fourth state. On India paper. Fine.

4611—La Bella di Titiano

After the painting by Titian. Line engraving. Apell, p. 259. No. 21. Second state, with *E. Mandel fec 1868* in traced letters below, but before all other letters. On India paper. A superb impression of this masterpiece.

4612—The Same

Also a proof in the second state and on India paper. Not less fine than the foregoing.

MATHEY, ARMAND

4613—Charles I and the Duke of Hamilton
After the painting by Van Dyck. Etching. Signed, remarque proof, on vellum.

4614—The Same
Signed artist's proof, on Japan paper.

MEYER, HENRY H.

4615—Two Portraits of Thomas Bewick
(One with letters; one, on satin, without letters), together with a mezzotint, colored, of a marine scene.

Three pieces; in one frame.

MORGHEN, RAFFAËLLE

4616—Lot and His Daughters
After the painting by Guercino. Line engraving. Halsey, pp. 76-78. No. 87. Second state; with the artists' names only. On loose India paper. Slightly torn in the upper right margin.

MURPHY, JOHN

4617—Abraham's Sacrifice
After the painting by Rembrandt. Mezzotint. Andresen, vol. ii, p. 212. No. 1. First state. Proof with the coat-of-arms, the names of painter and engraver, and the publication line in traced letters. Before all other letters. With full margins. Of unusually fine quality.

PETHER, WILLIAM

4618—The Rabbi
After the painting by Rembrandt. Mezzotint. Smith, vol. iii, p. 992. No. 43. First state. The names of painter and engraver and the publication lines are scraped into the lower, uncleaned, margin. Without any other inscription or letters. Before plate was cut down. A very fine example of Pether's work.

PHILLIPS, CHARLES

4619—The Virgin and Child with Saint John and Two Angels
After the painting by Parmeggiano. Mezzotint. Andresen, vol. ii, p. 291. No. 2. First state. Proof with the coat-of-arms, the names of painter, engraver, and publisher in traced letters. Before all other letters or inscription.

PHOTOGRAPHS

4620—Venus de Milo

La Bella di Tiziano

Two pieces; one lot.

4621—Madonna di San Sisto

4622—A Knight on Horseback

After the drawing by Albert Dürer. Signed with his monogram and dated 1498.

Mars and Venus

After an engraving by Marc Antonio Raimondi. Amand Durand process.

Two pieces; one lot.

4623—Girl Hiding Her Face with Her Arm

From the drawing by Watteau in the Louvre.

PICHLER, JOHANN PETER

4624—Andromeda and Perseus

After the painting by I. d'Arpino. Fine impression, but slightly foxed.

RAJON, PAUL

4625—At the Bath; Sponges and Strigles

After the painting by Alma Tadema. Etching. Very fine and early proof, with *five* remarques (portraits) in the lower margin. Signed by both painter and etcher.

REYNOLDS, S. W.

4626—Portrait of Sir Joshua Reynolds

After the painting by C. F. v. Breda. Mezzotint. With the title in script and open letters. A most interesting portrait.

SMILLIE, JAMES D.

4627—Girl With an Antique Vase

After the painting by D. Huntington. Etching. Remarque proof, signed by both painter and etcher.

STRANGE, SIR ROBERT

4628—Abraham Giving up the Handmaid Hagar

After the painting by Guercino. Line engraving. Le Blanc, pp. 3-4. No. 1. Second state; with the inscription. Fine impression and in fine condition.

4629—Esther a Suppliant Before Ahasuerus

After the painting by Guercino. Line engraving. Le Blanc, p. 4. No. 2. Second state; with the inscription. A companion piece to the preceding.

4630—Saint Cecilia

After the painting by Raphaël. Line engraving. Le Blanc, p. 15. No. 14. Second state; with the inscription. Fine original impression of this masterpiece.

4631—Cleopatra

After the painting by Guido Reni. Line engraving. Le Blanc, pp. 24-25. No. 23. Second state; with the inscription. Fine and early impression, with large margins.

4632—Fortuna

After the painting by Guido Reni. Line engraving. Le Blanc, p. 43. No. 41. Second state; with the inscription. Very fine impression before the date. With large margins.

UNKNOWN ENGRAVER

4633—Three Aquatints, in Colors, in One Frame

(a) Man-of-War Schooner. 6 guns.
(b) Man-of-War Cutter. 10 guns.
(c) Man-of-War Brig. 16 guns.

VARIN, E.

4636—Spring

Line engraving. Apell, p. 441. No. 6. First state. Signed artist's proof, on India paper.

VOGEL, J. F.

4637—Marie Louise de Tassis

After the painting by Van Dyck. Line engraving. Apell, p. 446. No. 4. First state. Signed artist's proof, on India paper.

WALTNER, CHARLES

4638—The Night-Watch

After the painting by Rembrandt. Signed artist's proof, on Japan paper.

4639—Saint John's Eve

After the painting by Jules Breton. Etching. Remarque proof, on vellum. Signed by both painter and etcher.

PRINTS FOR EXTRA ILLUSTRATING

PORTRAITS

4640—Artists

Allegri, Buonarotti, Cagliari, Canova, Cellini, Da Vinci, Hogarth, Murillo, Poussin, Robusti, Rubens, Santi, Vecellio and others.

One hundred and one pieces; one lot.

4641—The Same

Carracci, de Champagne, Lely, Matsys, Snyders, Vanloo, Zampieri and others. India paper proofs.

Fifty-three pieces; one lot.

4642—The Same

Various.

Eighty-eight pieces; one lot.

4643—The Same

Various.

Ninety-two pieces; one lot.

4644—A. Various portraits of personages, their names beginning with the letter.

One hundred and twelve pieces; one lot.

4645—B. Various portraits of personages, their names beginning with the letter.

Two hundred and four pieces; one lot.

4646—C. Various portraits of personages, their names beginning with the letter.

Three hundred and thirty-three pieces; one lot.

4647—D. Various portraits of personages, their names beginning with the letter.

Two hundred and thirty-six pieces; one lot.

4648—E. and F. Various portraits of personages, their names beginning with the letters.

One hundred and seventy-four pieces; one lot.

4649—G. Various portraits of personages, their names beginning with the letter.

One hundred and fifty-eight pieces; one lot.

4650—H. Various portraits of personages, their names beginning with the letter.

Two hundred pieces; one lot.

4651—I. J. and K. Various portraits of personages, their names beginning with the letters.

One hundred and fifty-seven pieces; one lot.

4652—L. Various portraits of personages, their names beginning with the letter.

One hundred and seventy-four pieces; one lot.

4653—M. Various portraits of personages, their names beginning with the letter.

Two hundred and sixty-eight pieces; one lot.

4654—N. and O. Various portraits of personages, their names beginning with the letters.

Ninety-nine pieces; one lot.

4655—P. Various portraits of personages, their names beginning with the letter.

Two hundred and thirty-five pieces; one lot.

4656—Q. and R. Various portraits of personages, their names beginning with the letters.

One hundred and twenty-five pieces; one lot.

4657—S. Various portraits of personages, their names beginning with the letter.

Two hundred and ninety-eight pieces; one lot.

4658—T. to Z. Various portraits of personages, their names beginning with the letters.

Two hundred and seventy pieces; one lot.

4659—Portraits of the French Revolution

Forty-six pieces; one lot.

VARIOUS ILLUSTRATIONS

4660—Miscellaneous Portraits

Seventy pieces; one lot.

4661—Views of Algiers, Belgium, France, Germany, Holland, Italy, Switzerland, Russia, and the Orient

Seventy-one pieces; one lot.

4662—Views of England and Scotland
Some proofs.

One hundred and twenty pieces; one lot.

4663—Views of Spain and Portugal
Some proofs.

Two hundred and seventy-nine pieces; one lot.

4664—Illustrations for
Akenside, Andrews, Armstrong, Bacon, Beatty, Blackmore, Blair, Broome, Bulwer, and Bunyan.

Seventy-three pieces; one lot.

4665—The Same for

Burns, Butler, and Byron.

Two hundred and twenty-two pieces; one lot.

4666—The Same for

Butler, "Hudibras."

Twelve illustrations after Wm. Hogarth, engraved by Armstrong, Romney, Walker, Malbrum, and others. Prints on India paper.

Sixty Portraits to "Hudibras"

A complete set, engraved by R. Cooper. Prints on India paper.

Seventy-two pieces; one lot.

4667—The Same for the Classics

Anacreon, Cicero, Hesiod, Homer, Horace, Ovid, Juvenal, and Tibullus.

One hundred and thirty-five pieces; one lot.

4668—The Same for

Cawthorn, Chapone, Chaucer, Churchill, Congreve, Cotton, Cowper, Cox, and Cunningham.

One hundred and thirteen pieces; one lot.

4669—The Same for

Day, Defoe, Dodd, Donne, Dryden, Dyer, Falconer, Fenton, Gay, Gisborne, Glover, Glynn, Graeme, and Gregory.

One hundred and forty-six pieces; one lot.

4670—The Same for

Goethe and Schiller.

Forty-one pieces; one lot.

4671—The Same for

Hamilton, Hammond, Hervey, Hughes, "Ingolsby Legends," Johnson, Jones, King, Langhorne, Lansdowne, Logan, Lyttleton, L. E. L., Mallett, Marmontel, Mason, and Meicle.

One hundred and forty-three pieces; one lot.

4672—The Same for

Milton, Moners, Montgomery, Moore, Ossian, Parnell, Philips, Pomfret, Prior, Pye, Rochester, Rogers, Rowe, and Savage.

One hundred and eighty-four pieces; one lot.

4673—The Same for

Pope's works.

One hundred and sixty-two pieces; one lot.

4674—The Same for

Rogers' poems. Mostly proofs on India paper.

Sixty-four pieces; one lot.

4675—The Same for

Rogers. Proofs and unfinished trial proofs on India paper.

One hundred and fourteen pieces; one lot.

4676—The Same for

Shakespeare, Sharpe's Poets, Sheffield, Shelley, Shenstone, Smollett, and Southey.

Two hundred and thirty-six pieces; one lot.

4677—The Same for

Sir Walter Scott.

One hundred and seventy-three pieces; one lot.

4678—The Same for

Sir Walter Scott. A collection of eighty proofs on India paper, by Tony and Alfred Johannot.
In cardboard binding.

4679—The Same for

Spenser, Sterne, Sturme, and Swift.

Two hundred pieces; one lot.

4680—The Same for

Walton's Compleat Angler. Mostly proofs on India paper.

Fifty-three pieces; one lot.

4681—The Same for

Walton's Compleat Angler. A similar lot, with many proofs and unfinished trial proofs on India paper.

Forty-eight pieces; one lot.

4682—The Same for

Walton's Compleat Angler. A similar lot. China paper proofs of wood-engravings. Some of them laid down.

Two hundred and fifty pieces; one lot.

4683—The Same for

H. Walpole's "Anecdotes of Painters." (Portraits.) Artist's proofs on India paper, with full margins.

Seventy-nine pieces; one lot.

4684—The Same for

Tickell, Walker, Waller, Walsh, Watt, Wheaton, Young, and Zimmerman.

One hundred and ninety-nine pieces; one lot.

4685—Illustrations from

"The Babler," "Connoisseur," "World," "Citizen of the World," "Adventurer," "Guardian," "Idler," "Rambler," "Spectator," and "Tatler," comprising a number of proofs.

One hundred and sixty-six pieces; one lot.

4686—Illustrations from

"The British Theater," comprising many proofs.

Two hundred and thirteen pieces; one lot.

4687—The Same for

Walker's Edition of "Poets and Dramatists." All proofs on India paper, with the original margin; many before all letters.

One hundred and seventy-nine pieces; one lot.

4688—The Same

Miscellaneous lot. Many from Cooke's Pocket Edition of Select Novels. Also a number of Frontispieces.

One hundred and seventy pieces; one lot.

4689—The Same

Miscellaneous lot. Many proofs.

One hundred and nineteen pieces; one lot.

4690—The Same

Miscellaneous lot. Many proofs.

One hundred and fifty-four pieces; one lot.

4691—The Same for

Almoran and Hamet, Tristram Shandy, Ovonooka, Sandwich Islands, etc. Many proofs.

Eighty-eight pieces; one lot.

4692—Illustrations

From "The Bijou" and Hall's "Book of Gems." Mostly proofs on India paper.

Sixty-one pieces; one lot.

4693—The Same

After Chalon, Collins, Cruikshank, Fuseli, Gillray, and Leslie. Many proofs and trial proofs on India paper.

One hundred and twenty-eight pieces; one lot.

4694—The Same

After I. Ingres, including "La Semaine" and his portrait.

The Same

After D. Wilkie. Some proofs on India paper and four others.

Twenty-three pieces; one lot.

4695—The Same

After M. Angelo, Leonardo da Vinci, N. Poussin, Correggio, Raphaël, Rembrandt, and others.

Ninety pieces; one lot.

4696—The Same

After T. Stothard. Among them a number of proofs.

Two hundred and fourteen pieces; one lot.

4697—The Same

To "Pilgrim's Progress," after T. Stothard. Proofs before letters. Two sets, one in brown and one in black.

Thirty-two pieces; one lot.

4698—The Same

After Turner. Proofs on India paper.

Twenty pieces; one lot.

4699—The Same

After Uvins, Westall, H. Kirk White, and Woolner. Mostly proofs on India paper and many before the plates were cut.

One hundred and nine pieces; one lot.

4700—Miscellaneous lot. Mostly proofs on India paper and some unfinished trial proofs.

Ninety-five pieces; one lot.

4701—Statuary, Gems, and Coins

Many proofs on India paper.

Twenty-one pieces; one lot.

4702—Illustrations for

Abelard and Eloise Cent Nouvelles and Heptameron.

Thirty-five pieces; one lot.

4703—The Same for

Ariosto and Boccaccio.

Forty-two pieces; one lot.

4704—The Same for

Boileau Despreaux. Mostly proofs.

Twenty-four pieces; one lot.

4705—The Same for

Cervantes—"Don Quixote."

One hundred and seventy-one pieces; one lot.

4706—The Same for

De Couvray, "Faublas." Many proofs, among them a set of Japan paper proofs by Avril.

Eighty-six pieces; one lot.

4707—The Same for

Retif de la Bretonne, "Contes." Six etchings by Mongin. Proofs before all letters.

Six pieces; one lot.

4708—The Same for

De La Fontaine, "Contes." China paper proofs of wood engravings, laid down. Some duplicates.

Forty-two pieces; one lot.

4709—The Same for

De La Fontaine, "Contes." Proofs.

Forty pieces; one lot.

4710—The Same for

De La Fontaine, "Fables." Proofs by Ransonette, Lemaitre, Couché and others. (61 pieces.) Also a set by Perdoux (10 pieces).

Seventy- one pieces; one lot.

4711—The Same for

De La Fontaine, "Fables," "Contes," "Psyché et Théatre." Proof before all letters, some with the artists' names, by Bosq, Gautier, Godefroy, Leroux, etc. Full margins.

One hundred and twenty-one pieces; one lot.

4712—The Same for

Demoustier's Works. Proofs before letters. After Moreau le Jeune. Uncut, very fine.

Nineteen pieces; one lot.

4713—The Same

Lettered impressions. Uncut.

Nineteen pieces; one lot.

4714—The Same for

J. F. Ducis' Works. Proofs before all letters, on India paper.

4715—The Same for

Fénélon, "Telemachus." One set engraved by C. Taylor and three sets by Dambrun, Godefroy, etc. One of the latter in unfinished proofs.

Ninety-seven pieces; one lot.

4716—The Same for

Theo. Gautier, Mademoiselle De Maupin. Etched by Champallion. Proofs on Japanese paper.

Seventeen pieces; one lot.

4717—The Same for

Hamilton, "Memoires de Grammont." Seven etchings by I. Chauvet. One set of proofs on Whatman paper, and one set on India paper. Also four proofs after Moreau le Jeune.

Eighteen pieces; one lot.

4718—The Same for

Homer's "Iliade." After Moreau le Jeune. A set of proofs before letters. Also a set after Marillier, and 18 other illustrations after the same.

Sixty-seven pieces; one lot.

4719—The Same for

Le Sage, "Gil Blas." After Smirke. Also a set of etchings by Los Rios. Some proofs before the plate was cut down.

Seventy-eight pieces; one lot.

4720—The Same for

Longus, "Daphins and Chloë." After Eisen, Prud'hon, etc.

Sixty-two pieces; one lot.

4721—The Same for

Molière. Etchings by Lalauze. Proofs on Japanese paper.

Thirty-four pieces; one lot.

4722—The Same

After Moreau le Jeune. Proofs before the titles. Uncut.

Thirty-four pieces; one lot.

4723—The Same

After Boucher. Etchings by Courtry, Grenx, Le Rat, etc. In original cover.

Thirty-five pieces; one lot.

4724—The Same for

Petrarch, Tasso, and others. A miscellaneous lot.

Sixty-nine pieces; one lot.

4725—The Same for

Prevost, "Manon Lescaut." Etchings by Flameng and others.

Twenty-eight pieces; one lot.

4726—The Same for

Racine. Engravings by Dambrun, Gaucher, Coiny, Sixdeniers and others. One set of proofs. Uncut.

Twenty-seven pieces; one lot.

4727—The Same

Engravings after Moreau le Jeune. On large paper.

Forty-nine pieces; one lot.

4728—The Same for

Regnard. Engraved by Leroux, Müller, Lefèvre, etc.

Thirty-four pieces; one lot.

4729—The Same for

J. J. Rousseau. After Moreau le Jeune and others.

Seventy-seven pieces; one lot.

4730—The Same

Engravings by Johannot, Vallot, Lecomte, and others. Many proofs and trial proofs.

One hundred and one pieces; one lot.

4731—The Same for

B. de St. Pierre, "Paul and Virginie."

Twenty-six pieces; one lot.

4732—The Same for

Voltaire, "Contes." 12 Etchings by Laguillermie. Proofs on Japanese paper.

Twelve pieces; one lot.

4733—Miscellaneous

Lot of illustrations after Cochin, Marillier, etc.

One hundred and twenty-five pieces; one lot.

4734—Illustrations from "Historic and Artistic Bookbinding"

On plate paper; some printed in colors.

Two hundred and thirty-two pieces; one lot.

4735—A Similar Lot

On Japanese paper; two on India paper. Some printed in colors and some embossed.

One hundred and ninety-nine pieces; one lot.

4736—The Same

On large Japanese paper.

Fifty-five pieces; one lot.

4737—The Same

On vellum. Some printed in colors.

Sixteen pieces; one lot.

4738—The Same

Photographs mounted on cardboard.

Fifty-five pieces; one lot.

4739—Miscellaneous Lot of Illustrations

Seventy-five pieces; one lot.

4740—One Scrap Album (11x15 inches)

Bound in full morocco (green) and gilt edges. Gold lettering "Engravings and Drawings, 1868."

Two Scrap Albums (14x18 inches)

Bound in full morocco (green) and gilt edges. Gold lettering "Collection of Engravings."

Three volumes.

4741—One Scrap Album (10x14 inches)

Bound in full morocco (red) and gilt edges.

1 Scrap Album (11x14 inches)

Bound in full morocco (blue) and gilt edges.

Two volumes.

4742—One Scrap Album (10x12 inches)

Bound in full morocco (green) and gilt edges. Gold lettering "Drawings and Engravings."

Two Scrap Albums (10x13 inches)

Bound in full morocco (one red and one brown) and gilt edges. Gold lettering "Etchings and Engravings," "Engravings and Drawings."

Three volumes.

4743—Three Scrap Albums (9x12 inches)

Bound in full morocco (red) and gilt edges. Gold lettering "Drawings, modern"—"Engravings, 1870."

Three volumes.

4744—Two Scrap Albums ($8\frac{1}{2}$x$10\frac{1}{2}$ and $8\frac{1}{2}$x$11\frac{1}{2}$ inches)

Bound in full morocco (one in dark blue, one in green). Gold Lettering "Drawings and Engravings."

Two volumes.

4745—Four Scrap Albums

$6\frac{1}{2}$x$10\frac{1}{2}$ inches, bound in half morocco (green), with gold lettering, "Engravings."

Four volumes.

4746—Leather-Covered Print Boxes

Two pieces, 12x9x2 inches.

Two pieces.

4747—The Same

Five pieces, 12x$9\frac{1}{2}$x2 inches.

Five pieces.

4748—The Same

One piece, 12 x$10\frac{1}{4}$x2 inches.
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One piece, $12\frac{1}{2}$x10 x3 inches.

Three pieces.

4749—The Same

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Four pieces.

4750—The Same

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Four pieces.

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Three pieces.

4752—The Same

Three pieces, 18x14x2 inches.

Three pieces.

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